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MODERN MEXICO'S STANDARD GUIDE

TO THE

CITY OF MEXICO

AND VICINITY,

BY

ROBERT S. BARRETT.

Third Edition.

1902-3.

PUBLISHED BY
MODERN MEXICO,
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AND
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Mexican Horseman in Charro Costume.

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The Road to Chapultepec, by the Old Aqueduct.

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The securities of the Consolidated Company are in the form of bonds in denominations of $500. and in **FIRST MORTGAGE SINKING FUND GOLD NOTES** in denominations of $5 each. You can invest in one of two ways: on the monthly payment plan or for cash. If you can afford to pay $5 per month for any luxury you are now enjoying, you can afford to buy one of these bonds. Let us tell you how.

Suppose you subscribe for one bond on the monthly payment plan. For each $5 you put in you receive a **6% FIRST MORTGAGE GOLD NOTE** which is fully secured. The basis of this security is the first mortgage given to the International Trust Company of Boston by the Consolidated Ubero Plantations Company on all the assets of the Company, real and personal, including developed properties, pineapple canneries, starch mills, bank, warehouses, tin-can factories, general store, merchandise, live stock, machinery, buildings, etc., **amounting to over one million dollars. Aside from this, the mortgage covers the Company's coffee business and distributing**

stations in the United States, together with all moneys on deposit, both in the United States and Mexico (Cash balance January 1st, 1903, $100,000).

The International Trust Company pays 6% interest on these notes in two semi-annual payments of 3% on July 1st and January 1st. Money invested begins to draw this interest from date of purchase. When you have accumulated $500 worth of these notes you exchange them for a $500 bond (drawing interest at 6%) and receive at the time of the exchange $500 worth of capital stock.

Seventy per cent. (70%) of the net earnings each year are deposited with the International Trust Company for redemption of these notes and bonds in ten years or less. Thus you are sure to receive 6% interest on all the money you put in, plus whatever your stock earns, receive back your entire principal in ten years, and still have your investment represented by your holdings of stock, which has not cost you a single cent. This stock will earn and pay at least 20% per cent. dividends each year or $100 on each **bond purchased, so that you will have a life income by saving a few dollars each month.**

On the other hand, if you buy for cash, you pay $500 for each bond. You receive (in addition to your bond or bonds) an equal amount ($500) of capital stock for each bond purchased.

You receive 6% yearly interest on this bond and have your money paid back to you in ten years or less, just the same as if you paid for it by the month; but the cash purchaser receives this special privilege—he obtains his capital stock immediately. The purchaser for cash receives dividends equal in amount to those received by the purchaser on the monthly payment plan, **only he receives them more quickly.** Where can you find a better and safer investment?

With a directorate composed of men of integrity and unquestioned ability; with an advisory board composed of 21 representative business men; with absolute safety of your investment; with an honest, experienced and competent management; with a guarantee of 6% interest; with your money returned to you in ten years, and with additional dividends paid you on your stock holdings, can you fail to take advantage of this offer?

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NOTE.—Of the accompanying illustrations, three are photographs taken on our plantations, and the fourth shows a typical scene in the harbor of Vera Cruz, one of the shipping points for our products.

INTRODUCTION.

IT has been said that throughout the world there is not such a splendid scene as the first view of Mexico City, the capital of the Mexican Republic. Nestling in a valley of surpassing beauty and like a jewel in its setting of silvery lakes and dark-green hills, the belfries and towers of its hundred churches and palaces are mirrored against a sky that baffles all description. It was this sight that inspired the feelings of awe, of wonder and admiration in the bosom of Hernan Cortez, as he stood with his little band of adventurers upon the crest of one of the surrounding hills and looked down upon the capital of the Moctezumas for the first time. Such feelings are common with all tourists as they view Mexico City from any of the surrounding elevations.

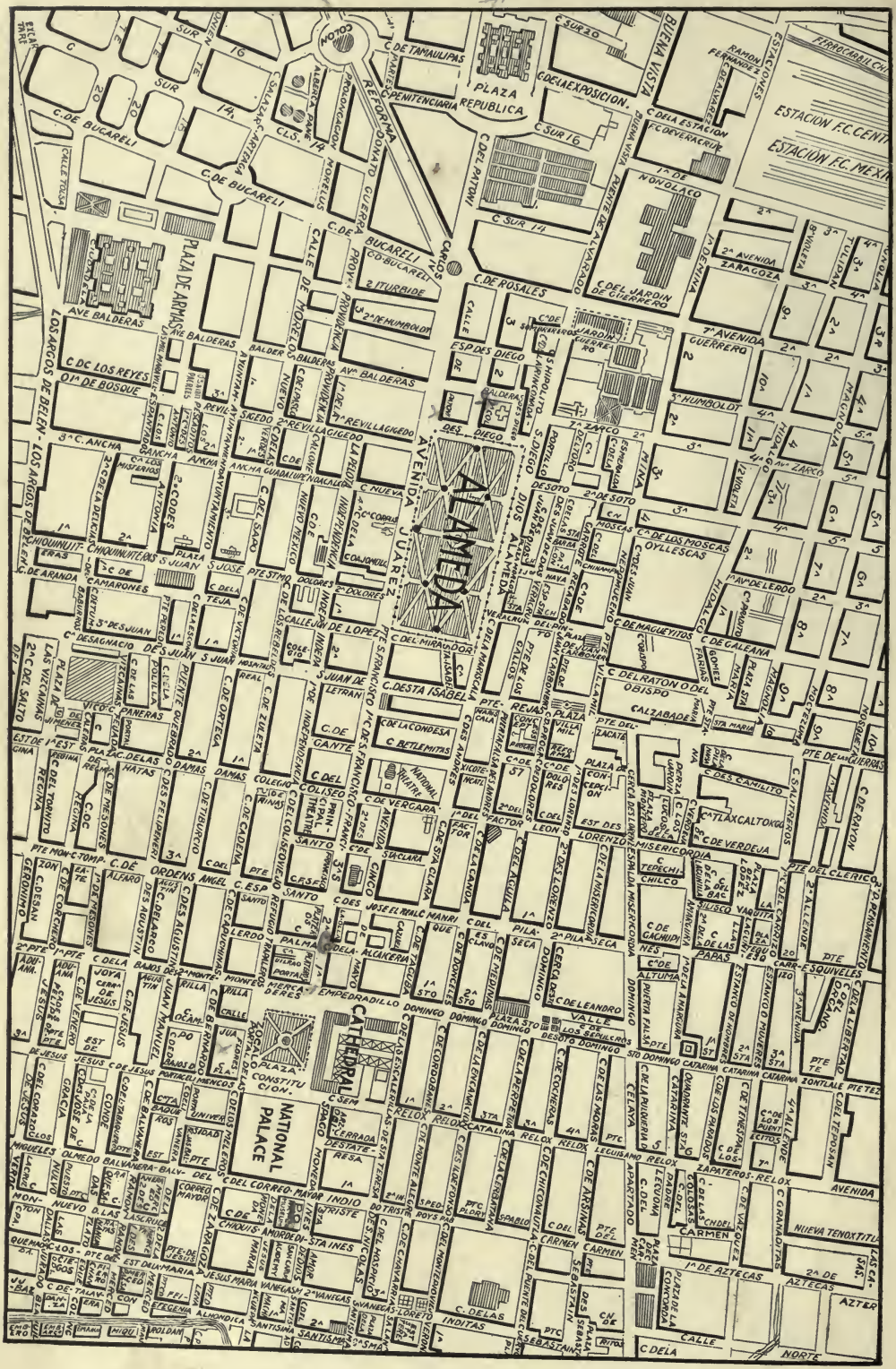
But it is not the beautiful scene that alone inspires. It is the new sensation that awakens the imagination, that brings into play all the emotions, as the reminiscences come of the mighty conflicts that have dyed every foot of the city's soil, of the many people and races who have made it their home. Here are the ruins of a civilization, thousands of years before history commenced. Here was the home of Moctezuma, and there under the giant trees of Chapultepec, dreamt of the coming of "the white god" from across the seas. Here the flags of a hundred different governments have flown to the breeze. Here Maximilian raised his imperial standard which brought death to him at the end. All Mexico inspires the same interest, but here in the capital it reaches its climax.

The City of Mexico is the object point of all tourists, and naturally so. It is distinctive and individual, and is rapidly becoming modern in every respect. Its streets are wide and handsome, its *Paseo de la Reforma* one of the world's most beautiful drives; its hundreds of churches are evidence of the wealth and liberality of the people; its stores compare favorably with those of Paris or London.

Yet with all its progress and bustle in the change from the old to the new, the city still retains many of the ancient characteristics and customs of Mexico that have given it the name of the *mañana* land. The air is poetic and dreamy with age, and will remain as long as Mexico stands.

MODERN MEXICO'S STANDARD GUIDE has been written for the purpose of providing the tourist with such practical information and intelligent description as it is hoped may add to the pleasure and convenience of his trip. Its prose and pictures will prove pleasant reminders of a visit to Mexico City. The author makes little claim to originality. He has gathered his material here and there from the best available sources.

Mexico City, February 1, 1900.
Second edition, January 1, 1901.
Third edition, January 1, 1903.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C. DE LA CELAYA
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PRACTICAL INFORMATION.

ROUTES TO MEXICO CITY.—From the border of the United States and Mexico there are three railroads running to the City of Mexico. From El Paso, Texas, is the Mexican Central Railway; from Laredo, Texas, the National Railroad of Mexico; from Eagle Pass, Texas, the Mexican International Railroad. All railroads in the United States sell through tourist tickets, with a return limit of nine months, via any of these routes. All through trains have Pullman sleeping cars attached, and passengers traveling in Mexico are surrounded with every comfort. The trip to Mexico City can also be comfortably made by steamer from New York City. The Ward Line operates a weekly service between New York City and Vera Cruz, and has some fine steamers plying between these two ports. From Vera Cruz the trip to the City of Mexico is made via either the Interoceanic or Mexican Railway.

ARRIVAL IN MEXICO CITY.—There is no Union Station and all roads entering the city have separate depots. The best method of reaching the central portion of the city, where all the hotels are located, is to take a carriage and give the driver the name of the hotel desired. There are also street cars from all the stations to the center, but a tourist, unacquainted with the language and arriving in Mexico City for the first time, would have some difficulty in finding the right car. The safest way of having baggage transferred from station to hotel is to give the checks to the uniformed representative of the International Transfer Company, who boards all trains before their arrival, takes up the railroad companies' checks and rechecks the baggage from the station to any part of the city. The charge for this service is 50 cents, Mexican Currency.

HOTELS.—Hotels in Mexico have not reached the good condition that the large tourist travel seems to warrant, but they are gradually improving each year, and one can be very comfortable without great difficulty. During the winter months, the hotel accommodations in the City of Mexico are taxed to the utmost, and in order to secure good accommodations, they should be engaged by letter or telegraph ten days in advance of one's arrival. All hotels are operated on the European plan and have restaurants attached, which are usually under a different management from that of a hotel. A fixed charge is made per day for room, light and attendance, and it will be found an excellent plan to have the rate clearly understood before the room is engaged. The principal hotels, their locations and rates, in Mexican Currency, are as follows:

Hotel Reforma, Paseo de la Reforma; $3.00 per day, up.
Hotel Sanz, Mariscala No. 2, fronting the Alameda; $3.00 per day, up.
Hotel Jardin, First Independencia No. 5; $3.00 per day, up.
Hotel Iturbide, First San Francisco No. 12; $3.00 per day, up.
Palace Hotel, Refugio y Angel; $2.00 per day, up.
Hotel Coliseo, Coliseo Nuevo No. 10; $2.00 to $6.00 per day.
Hotel San Carlos, Coliseo Nuevo No. 3; $1.50 to $4.00 per day.
Hotel Grand, Calle Ortega No. 12; $1.50 to $6.00 per day.
Hotel Guardiola, First San Francisco No. 14; $2.00 to $6.00 per day.

Cinco de Mayo Street, Looking East Toward the Cathedral.

RESTAURANTS.—In addition to those attached to each hotel, the principal restaurants are Maison Dorée, First San Francisco; Porter's Café, First San Francisco 4; Café de Paris, Coliseo Viejo No. 17; Bach's Salon, Second San Francisco, and the well-known and beautiful restaurant at Chapultepec, almost under the shadow of the Castle. In all of these restaurants there are English-speaking head waiters, and bills of fare printed in English. Meals are, with few exceptions, à la carte, and the prices are affixed to each article. Where table d'hôte is served, the price is from 75 cents to $2.50. Arrangements may be made for board by the day or week, at rates for two or three meals per day, as desired. Board can be secured in most of the city restaurants for $40.00 per month.

MONEY.—Only Mexican money is used in the City of Mexico, and United States currency must, therefore, be changed. This can be effected at any bank, or money exchange, of which there are a number located on the principal streets. American money is at a premium of about 150 per cent.; that is, one United States dollar is worth $2.50, Mexican Currency. New York exchange (cashiers' drafts) is the most desirable manner of carrying money, as it can always be sold for the highest market prices. Mexican coins consist of pennies (*centavos*), half dimes, ten cents, twenty cents, quarters (*dos reales*), half dollars and dollar (*pesos*). In making calculations, Mexicans, especially the lower classes, count everything by the *real*, a silver coin valued at twelve cents (not now in circulation). Thus three cents is a *quartilla* (one-quarter of a *real*), six cents, a *medio* (one-half of a *real*), twenty-five cents, *dos reales* (two *reals*), and so on up to a dollar. The paper money in circulation consists of notes from one dollar upward, issued by the National Bank, The Bank of London & Mexico, or by one of the state banks. All of these issues now pass at par in the City of Mexico, but in the interior a note issued by a state bank is subject to a slight discount.

A Mexican Gateway.

BANKS.—The principal banks are: Banco Nacional, Pte. Espiritu Panto 6; Bank of London & Mexico, Lerdo 3; Banco Central Mexicano, San Augustin and Angel; Banco International é Hipotecario, Cadena 11; American Bank, Gante 1; United States Banking Company, Gante 1; International Bank and Trust Company of America, San Francisco & Betlemitas; United States and Mexican Trust Company, First San Francsico 4; Security Bank, San Juan de Letran 1.

The "Centro Mercantile," An Office and Store Building Facing the Zocalo.

NEWSPAPERS.—No fewer than fifty newspapers are published in Mexico City, the principal English ones being as follows: The *Mexican Herald,* issued every morning, with Associated Press telegrams; the *Anglo-American,* issued every Sunday morning; the *Mexico City Saturday Night,* issued every Saturday, and *Modern Mexico,* an illustrated monthly journal, devoted to showing Mexico's progress. Among the Spanish dailies are *El Imparcial* and *El Mundo,* issued every morning and afternoon, and which are regarded as semi-official organs of the government; *El Tiempo* and *El Pais,* representing the clerical party, and bitterly opposed to the United States of America; *El Correo de Español,* the organ of the Spanish colony; *El Popular, La Voz de Mexico, El Diario Oficial* and others. The *Deutsche Zeitung von Mexiko* and *Le Courrier du Mexique* are the organs respectively, of the German and French colonies.

REPRESENTATIVES OF FOREIGN GOVERNMENTS IN MEXICO.—The representatives of foreign governments in Mexico City are as follows:

AMBASSADOR.

United States—General Powell Clayton, Buenavista, 4½.

MINISTERS.

Austria-Hungary — Count Howenwart, Bucareli, 1808.

Belgium—Viscount Beughem. Cor. La Paz and Ejido.

France — Camille Blondel, Calle Exposicion, 16.

Germany—Baron von Heyking, Calle San Augustin, 7.

Great Britain—George Greville, Ave Berlin, 3.

Italy—Conde Vinci, Calle del Eliseo, 6.

Japan—Aimaro Sato, 1a. Hamburgo, 1.

Russia—Gregory de Wollant, Bucareli, 1883.

Spain—Marqués de Prat de Nantouillet, Patoni, 4.

CONSULS.

Denmark—Heinrich L. Wiechers, Cadena, 4.

Ecuador—Leopoldo Pigout, Hospital Real, 3.

Germany—Paul Kosidowski, Calle San Augustin, 7.

Great Britain—Lucien Jerome, San Juan de Letran, 5½.

Holland—Paul Kosidowski, Calle San Augustin, 7.

Italy—Giacinto Paoleti, Calle de la Paz, 6.

Japan—Aimaro Sato, 1a. Hamburgo, 1.

Portugal—José Philipp, 2a. de Santgo. Tacubaya.

Spain—Manuel R. Escudero, 2a de Artes, 2026.

Sweden and Norway—José Breier, Cadena, 20.

Switzerland—Alfredo Kern, 1a. Plateros 1 "La Suiza."

United States—Andrew D. Barlow, San Diego, 6.

A Basket Seller.

Daisies for the Mexico City Flower Market.

POSTAGE.—There is a regular delivery, by carriers, in the City of Mexico, and letters addressed to any hotel will be promptly delivered. The *Mexican Herald* publishes every day a list of all letters of foreigners that are not addressed to any specific number. They must be called for at the General Post-Office, on Calle de la Moneda, in the north end of the National Palace, a few doors before the National Museum is reached. A visiting card should be presented and will be the only identification required. There are several branch post-offices in the city where stamps may be purchased, letters registered and postal orders on the United States secured. The most central one is at San Juan de Letran No. 13, between San Francisco and Independencia streets. The letter boxes on the principal streets are cleared regularly. The rate on letters from Mexico to the United States, Canada and all points within the Mexican Republic is five cents for each half ounce, or fraction thereof. To points in the Postal Union the rate is ten cents. Newspapers, one cent for each two ounces, or fraction thereof. Letters can also be registered, the fee for which is ten cents. In sending newspapers to the United States, indorsement should be made just above the address, "No Lottery Advertisements." If this is done, papers will be allowed to enter the United States without molestation. Lottery advertisements in Spanish papers to be sent abroad should be cut out.

TELEGRAPH.—The Mexican Government owns and operates a system of telegraph wires reaching to all parts of the Republic. Messages are also accepted for the United States. Its main office, where telegrams are received, is Cinco de Mayo, No. 2. There are also several branch offices in different parts of the city. The Mexican Telegraph Company operates a cable to the United States, via Galveston, Texas. Its office is at Cinco de Mayo, No. 6. Messages are also received at the ticket offices of various railroad companies for transmission to local points on their lines.

On a Back Street.

EXPRESS OFFICES.—Wells-Fargo Express, to United States points and points on Mexican Central Railway and Mexican Railway, Marique, 4.

Mexican National Express, to United States points and points on National Railroad of Mexico. Under Hotel San Carlos.

Interoceanic Express, to points on Interoceanic & Hidalgo Railways. Gante, 14.

HACKS.—There are three classes of hacks, commanding three rates of fare. Class is denoted by small tin flags, near the driver's box. Prices are as follows: *Blue Flag,* week days, 50 cents per half hour, or less; Sundays and holidays, 75 cents per half hour, or less; week days, Sundays and holidays from 10:00 P. M. to 6:00 A. M., $1.00 per half hour, or less; *Red Flag,* week days, 37 cents per half hour, or less; Sundays and holidays, 50 cents per half hour, or less; week days, Sundays and holidays from 10:00 P. M. to 6 A. M., 75 cents per half hour, or less; *Yellow Flag,* week days and Sundays, 25 cents per half hour, or less; week days, Sundays and holidays, from 10.00 P. M. to 6:00 A. M., $1.00 per hour. Feast days are the fifth of February, the fifth of May, the sixteenth of September and Thursday and Friday of Holy Week. On Tuesday of the Carnival, and November 2d,

Methodist Episcopal Church, Gante, No. 5.

prices are double those of week days. The least time that a coach can be hired for is half an hour. When a coach is taken for a point outside of the city limits, the driver is allowed to include in his charge the time required for the coach to return to the stand whence it is taken. Each coachman is compelled to carry, and show, upon demand, his tariff of charges. All complaints of overcharge, etc., should be made to the Direccion General de Coaches, in the Municipal Palace.

CHURCHES.—A full description of the principal Roman Catholic Churches in this city will be found in another part of THE STANDARD GUIDE. Tourists should be careful to be

reverent when a church is entered, and not to treat with levity what others may do. It is not necessary to follow native customs, but the hat should always be removed and the voice lowered. The principal Protestant churches, where services in English are held, are as follows:

CHRIST CHURCH, EPISCOPAL.—Fourth Providencia; No. 5. Services, Sundays 8:00 A. M., 11:00 A. M. and 8:00 P. M.

METHODIST EPISCOPAL.—Gante No. 5, Reverend H. A. Bassett, Pastor. Services, Sundays 10:15 A. M. and 8:00 P. M.; Prayer Meetings, Wednesdays 7:30 P. M.

UNION EVANGELICAL CHURCH.—First Calle Humboldt, Reverend W. Elsworth Lawson, Pastor. Services, Sundays 11:00 A. M. and 8:00 P. M.; Prayer Meetings, Thursdays 5:00 P. M.

CHRISTIAN SCIENCE.—Hopkins House, San Juan Letran 13. Services, Sunday 11:00 A. M., and Wednesday, 8 P. M.

SIGHT-SEEING IN MEXICO CITY.—The amount of time required to see the Capital naturally depends upon the individual taste of the visitor and the amount of sight-seeing that he is able to do in a day. Most travelers on their arrival in the City of Mexico find it advisable to remain comparatively quiet for a day or two if they are not accustomed to an altitude of nearly 8,000 feet. Of course, days and weeks can be spent with interest and profit in either the National Museum or the Galleries of the San Carlos Academy, but, for the traveler whose time is very limited, the main points of interest in the city can be hurriedly seen in three days. If only a few days can be given to the city the visitor should endeavor to arrange his schedule so that the time spent at the Capital will include a Sunday, as many of the things that are characteristic of the country occur on that day. It is the great day of recreation and sport of all kinds. However short the stay intended in Mexico City, one day must certainly be set aside for shopping. The curio stores, and the shops that sell goods typical of the country, are full of interest for northern visitors, and besides these, there are several large establishments whose display rooms are well worthy of a visit. The visitor will have little difficulty in finding his way about among the stores in the central business portion of the city and in all the large establishments and those that cater to the trade of foreigners, English-speaking clerks will be found. If necessary both the National Museum and the Art Gallery of the San Carlos Academy, which are close together, can be visited in one morning. Such time does not admit of much more than a walk through these interesting places, but it is better to see them hurriedly than not at all. The afternoon of the same day can be largely utilized by a trip to the suburb of Guadalupe, less than half an hour's ride north of the city on the electric cars. Here is located the romantic shrine of Guadalupe, Mexico's particular saint. From the church on the hill fine views of the valley and the mountains may be obtained. The third day of a brief itinerary should, by all means, be a Sunday. If so it can be crowded full from morning till night. The tourist who desires to begin early enough can commence the day with a trip to the Viga canal, by street car, starting from the south side of the

A Sidewalk Breakfast.

Gen. Powell Clayton, the United States Ambassador to Mexico.

main plaza, opposite the Cathedral. The trip will take him through the older and poor quarter of the city, and the sight of the incoming boats on the ancient canal loaded with flowers and vegetables, wood and fodder, is an interesting one. During the morning the flower market, west of the Cathedral and the "Thieves' Market," across the street from the south end of National Palace, should be visited. Mass can be heard in the Cathedral, and afterwards a climb to the top of the Cathedral towers will afford a splendid panorama of the city and surrounding country. All these visits should be made by 11 o'clock, allowing time for a change from morning costume before going to the promenade concert in the Alameda from 12 to 1. The Sunday afternoon is also fully occupied. During the season of bull fights, which lasts from October to March, most tourists desire to see at least a part of one of these typical exhibitions. They begin promptly at 3 o'clock and last about two hours. At the conclusion of the afternoon sports, the time from 5 to 7 P. M. should be spent in driving on the Paseo de la Reforma, the famous drive connecting the city with the Castle of Chapultepec, that was planned by Carlota. The drive to the castle, and

in the park about the base of the great rock, is enlivened by good band music and also affords an opportunity of seeing hundreds of Mexico City's fine equipages. This parade offers the only opportunity the average tourist has of catching a glimpse of the wealth and fashion of the Capital. In addition to the places that have been briefly mentioned, the many suburban towns, easily accessible by electric or mule cars and the numerous points of historic and picturesque interest in the city, afford material that will provide many days of sight-seeing. For these scattered points of interest it will be necessary for strangers, especially those not familiar with Spanish, to have a competent guide. Guides can be secured through the assistance of the manager of any of the hotels for $5 Mexican money per day.

STREET CARS.—The street car system is a very excellent one and is owned by one company, the Federal District Railway Company. The fare in the city is six cents; to the suburbs the price varies according to the distance. Passengers riding in the city on cars going to suburban points are required to pay fare to the first suburban station. The principal point of starting for all the lines is the west side of the Main Square or Zocalo.

PLAN OF STREETS.—The city is divided into eight districts (*demarcaciones*). Ten years ago a system of naming the streets was adopted, and the old names, which were previously used, were abandoned. The streets running east and west were called *Avenidas,* and those running north and south were called *Calles* (streets). Each of the avenues and streets has a number. This division is a very excellent one, but unfortunately, it was impossible to get the people, especially the uneducated classes, to call the streets by their new names. The Government, in order to compel them to give up the old names, took down all the old signboards. This brought about a great deal of confusion, and such a great clamor arose that the Government was compelled to put up the old signs again. At the present time the new names are not at all used. Under the old system each block, with few exceptions, has a separate name, and it is very difficult for a stranger to find his way about the city. For instance, the street running from the Zocalo to the Plazuela, in which stands the statue of Charles IV., has eight names. The first block after leaving the Zocalo is First Plateros, the second block, Second Plateros, then come Profesa, Second San Francisco, two blocks of First San Francisco, Puente de San Francisco, Avenida Juarez and, lastly, three blocks of Calle Patoni.

Bicycle Mail Carriers.

RAILROAD DEPOTS.—The depot of the National Railroad of Mexico is on the Paseo de la Reforma, opposite the statue of Cuauhtemoc. This line runs to Toluca, Morelia, Patzcuaro, San Luis Potosi, Monterey and the United States. Reached by Colonia or Reforma street cars.

The depot of the Mexican Central Railway is at Buena Vista, just behind the street, *Santa Maria de la Rivera.* The principal points on this line are Pachuca, Aguascalientes, Guadalajara, Zacatecas, Chihuahua and El Paso. Reached by Santa Maria cars.

A Residence in the Suburbs of Mexico City.

Trains of the Mexico, Cuernavaca and Pacific Railroad, for Cuernavaca and Iguala, leave from the Mexican Central depot.

The Mexican Railway's depot adjoins that of the Mexican Central; principal points, Orizaba, Puebla and Vera Cruz.

The station of the Interoceanic Railway, which reaches Puebla, Jalapa and Vera Cruz is at San Lazaro, directly behind the National Palace, on a continuation of the same street which passes in front of the National Museum.

CITY TICKET OFFICES.—National Railroad of Mexico, Coliseo Nuevo No. 10, first floor Coliseo Hotel.

Mexican Central Railway, Plazuela de Guardiola, corner San Francisco and Santa Isabel.

Interoceanic Railway of Mexico, Gante No. 7.

Mexican Railway, Gante No. 7.

Mexico, Cuernavaca & Pacific Railroad, 3d Avenida Juarez, No. 4.

Ward Steamship Line, Calle Gante No. 12.

Mexican International Railroad, San Juan de Letran, No. 13.

Delivering a Coffin.

A Pottery Market in Mexico City.

HISTORICAL.

TO separate the history of the City of Mexico from that of the entire country is an impossible task, inasmuch as one is inseparably bound with the other, and the history of the city practically answers for one of the whole Republic, and *vice versa.* The foundation of the present capital is entirely enveloped in mystery, and from the mass of traditions and legends, no definite explanation has yet been reached by historians. Some writers have built up a gorgeous superstructure of fancy upon some of the improbable legends that have come down from the Conquest, but there is no ground for their imaginative romances. After the Conquest the fanatics who followed in Cortez's tracks swept across the country, destroying everything that might have served to throw light on the history of the early races. The walls of temples and palaces were thrown down and the pictured parchments torn to pieces. The only remnants of the ancient races are the few scrolls of parchment preserved in the National Museum and in the libraries of Europe, and the standing ruins of several ancient cities.

It is generally agreed that the Aztecs, the last race before the Conquest, settled in Mexico in 1196, A. D. From whence they came is a disputed point, some historians claiming from the North, while others believe they came up from South America. They established their city on one of the islands in the Valley of Mexico and called it Mexitl (Mexico) after one of their gods, or chiefs.

Their first capital was a miserably built collection of houses, made of reeds and straw, like some of the huts that still stand on the banks of the *Canal de la Viga;* but in 1318 the inhabitants began to erect massive houses of brick and stone. In 1483-87, the vast temple of Huitzilopochtli was erected on the Main Square, and was inaugurated with the sacrifice of 20,000 prisoners.

Mexico was conquered by the Spanish under the leadership of Hernan Cortez in 1521, during the reign of Moctezuma Second. Cortez first entered the city on November 8, 1519, and was received by Moctezuma himself. He made his residence with his 7,000 followers in the large castle-like palace of Prince Axayacatl, fronting on the Main Square. From the end of November, Moctezuma was here kept a prisoner. He was wounded on June 27, 1520, addressing his people, and two days later died from his wounds. On July 1, 1520, known as the "*Noche Triste*" (The Dismal Night), a great battle occurred, at which time Cortez and his allies were driven from the City of Mexico, through the highway of Tacuba. The defeat, so gallantly gained, did not have the anticipated effect, for on May 30, 1521, Cortez appeared before the city with 300,000 warriors, and after a siege of 75 days, during which time Cuauhtemoc, the last ruler of the Aztecs, was captured, he occupied and destroyed the city on August 13, 1521.

At the time of the coming of Cortez, the City of Mexico was a well-built town of stone. Prescott, in his famous story of the Conquest, gives an elaborate description of the city,

In the Alameda.

its buildings and inhabitants. It is a book every tourist in Mexico should read while he is studying the city. According to his description, which was secured from writers contemtemporaneous with Cortez, the city was built like Venice on a group of islands, separated from one another by canals, and crossed by strong, well-built bridges. Many of the streets in the city of the present time have the prefix *"Puente"* (bridge).

The vast main square, with its temples and palaces, occupied the same spot as the modern plaza. The great Teocalli was the largest and most remarkable building. It stood

A Carved Doorway in Mexico City.

on the site now occupied by the Cathedral and was a combined temple and pantheon. It consisted of various groups of buildings, inclosed by a wall 1,200 feet square. A full description of the temple is given by Prescott. Here were located the Calendar Stone, and the famous Sacrificial Stone, now deposited in the National Museum. One of the most remarkable buildings in the group was the horrible "Skull Deposit," a pyramidal structure, crowned with a kind of high ladder, on whose rounds the skulls of the sacrifices were arranged, containing, at the time of the Conquest, about 24,000 skulls. In the limits of this temple are said to have lived 7,000 priests.

Mexican Women Making Tortillas.

The city was partially destroyed by Cortez, and in 1522 was rebuilt.

Mexico was under the dominion of Spain for 300 years, during which time there were five governors, two Audencias, and sixty-two Viceroys. Of the latter, the most noted was the Count de Revillagigedo, who was the great reformer of the period from 1789 to 1794. He paved the city, built sewers, executed bandits and sent out exploring expeditions. He attended the erection of public works in person, and was on the alert day and night, so that nothing escaped him. It is said that he tripped on an uneven piece of pavement, and had the workmen called from their beds and told them to have it repaired before morning.

The Patio of a Mexican House.

On another occasion he found a street that was barricaded by some native huts. He sent for an officer and ordered the street opened, so he could pass through on his way to mass the next morning. To this day the street is called Calle Revillagigedo.

In 1810 the first steps towards liberty were made. Hidalgo, a patriotic priest of the town of Dolores, together with Allende and Aldama, took the initiative. On the night of September 15th, he rang the bell of his church, ostensibly to call the people to mass, but really to call them to war. With a body of 300 men, armed only with clubs and knives, he started the first revolution. He took from the altar the banner of Guadalupe, and it became the standard of Independence. Hidalgo and his band were successful in rousing great feeling among the people, and he steadily advanced towards Mexico City. The Spanish troops were defeated at Las Cruces, almost within sight of the city, on October

A Mexican Laborer Drawing Pulque from the Maguey Plant.

30, 1810, but for some unknown reason a retreat was made towards the interior. Hidalgo, Allende, Aldama and Jimenez were captured by the Spaniards on May 21, 1811, and executed in Chihuahua on July 26th of the same year.

A desultory war was carried on in all parts of the country for the next four years until General Iturbide came over to the revolutionists in 1814. His army, known as the "Army of the Three Guarantees," finally accomplished the Independence of Mexico. Iturbide entered the City of Mexico September 21, 1821.

On February 24, 1822, the first Congress of Mexico assembled in the Capital. Almost immediately there was discontent and the people were divided into two political factions, one composed of the Army and the church, that had for its object the placing of Iturbide

A Residence in Mexico City.

upon the throne, and the other the idea of an Empire under a Spanish Prince. On May 19, 1822, Iturbide was elected Emperor, and on July 21st, he and his wife were crowned in the Cathedral as Emperor and Empress of Mexico. The Empire was short-lived. Before the end of the year it came to an end by the proclamation of a Republic on December 6, 1822, by General Antonio Lopez de Santa Ana, and early in January the entire country gathered under his banners, leaving only the City of Mexico as the Empire. Iturbide was banished from the country by Congress and was granted a substantial pension. He went to England and wrote a number of letters to the Government, warning them of attempts to be made to restore the Spanish rule in Mexico. Congress, instead of accepting his information, pronounced him a traitor, and placed the penalty of death should he return to Mexico. Iturbide was ignorant of this decree and returned to the country, landing at Soto la Marina, a little town on the gulf coast, north of Tampico. He was arrested at once, condemned to death, and shot July 19, 1824. On November 7, 1823, the second Congress, really the first of the Republic, assembled in Mexico City, and adopted a constitution and form of govern-

A Fashionable Wedding at the Church of Santa Brigida.

ment very similar to that of the United States. General Guadalupe Victoria was the first president of Mexico that took the formal oath of office. From 1828 to 1846 there were a number of small revolutions and an attempt by the Spanish to regain the country. The latter invasion was generally opposed by the people of Mexico, and met with complete failure. It was followed by the recognition of the Republic of Mexico by Spain.

The next important event in the story of the city's history is connected with the war between the United States and Mexico, over the Independence of Texas. The history of the Mexican War is so well known that it is not necessary to go into details.

"Novios."

The Expedition against the Mexican Capital was under General Winfield Scott, who landed at Vera Cruz, March 9, 1847, and captured the city after a five days' bombardment on March 27. He then started on his march towards the Capital, and on September 8th fought the battles of Molino del Rey and Casa Mata, and on the 12th and 13th stormed the Castle of Chapultepec, so gallantly defended by the cadets of the Military Academy. General Scott took possession of Belem and San Cosme, entering the City of Mexico on September 15, 1847. A treaty of peace, called the Treaty of Guadulupe Hidalgo, was concluded on February 2, 1848, near the church of Guadalupe.

After the war with the United States the country was again thrown into interior disturbances, and for two years, from 1853 to 1855, General Santa Ana was dictator. On December 12, 1855, Comonfort was elected President, commencing his administration with the enforcement of the laws against the church. It was the beginning of the effort to separate entirely the Church and the State. Comonfort left Mexico in 1858, and Benito Juarez became the constitutional President, but was compelled to abandon the capital and leave the country. During his absence, another Government was in existence in the City of Mexico under Felix Zuloaga, whose administration commenced a vigorous prosecution of the War of the Reform, which extended over the entire country. He was bitterly opposed by Juarez, who defeated him and entered the City of Mexico on January 11, 1861.

The story of the French invasion, which is the next chapter in the country's history, is a long one, that would require a book the size of this to give only the most important details. The excuse for the invasion was the law passed by the Mexican Congress suspending payment on the bonds of the Republic held by foreigners, and an excessive claim made by France for damages suffered by French subjects during the various wars.

Vera Cruz was invaded by French, Spanish and English troops, and these countries were represented by three Commissioners authorized to treat with the Mexican Government. The questions of finance were successfully settled so far as the English and Spanish interested were concerned, and the troops of these countries were withdrawn. Mexico refusing to pay the claim of France, the latter's troops were reinforced and advanced on the capital.

Corn Husks for Meat Markets.

Juarez abandoned Mexico City and the French soldiers entered it July 9, 1863. On the following day an "Assembly of Notables" was called in the City of Mexico, and a declaration made by that body to the effect that Mexico should be governed by an hereditary Monarchy, under a Catholic Prince, and that the throne should be offered to Maximilian, Archduke of Austria. Maximilian accepted the throne on two conditions: First, that he

should be elected by a popular vote in Mexico; second, that the Emperor Napoleon would give him military aid as long as it should be necessary. He arrived in the City of Mexico, June 12, 1864, with his wife, Carlota, daughter of Leopold First, King of the Belgians. They were crowned Emperor and Empress in the Cathedral of the City of Mexico. The Empire was a dismal failure, especially as the United States did not look upon the occupation of Mexico by France in a favorable manner. Secretary Seward wrote Napoleon a note that the United States would not tolerate the establishment of an Empire in Mexico, based on military support of a foreign country. Napoleon finally abandoned Maximilian and ordered the evacuation by the French in November, 1866. As Maximilian had not secured the support of either of the parties in Mexico, the collapse of the Empire was immediate.

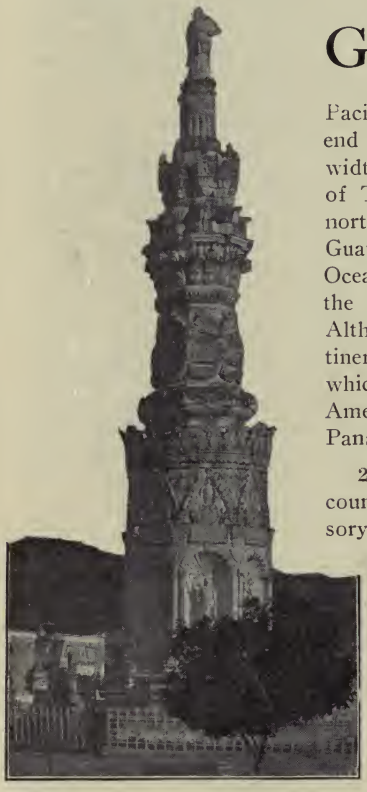
During all this time President Juarez had been in the United States. Now, thinking the time opportune, he left El Paso and advanced southward. General Miramon was sent out to capture him, but was defeated at San Jacinto February 1, 1867. In the meanwhile, General Porfirio Diaz captured Puebla, April 2d, after a siege of twenty-five days, and commenced siege to the City of Mexico. Queretaro was captured by General Escobedo, May 15th. Maximilian was captured while trying to escape from the city on the stony hill called *Cerro de las Campanas,* and on the spot where he was captured, was executed, together with his Generals Miramon and Mejia, at 7:00 o'clock on the morning of June 19, 1867. Carlota returned to Europe and is still alive in Belgium. She is completely insane, and it is said talks continually of the coming of Maximilian.

The City of Mexico surrendered to General Diaz, June 21st, and President Juarez entered the capital July 26, 1867. From that time on there have only been slight revolutions. The most notable occurred in Oaxaca, January 15th, 1876, during the Presidency of Lerdo. He was forced to leave the country. General Porfirio Diaz entered the City of Mexico November 24, 1876, and was proclaimed President; on May 6, 1877, he was declared constitutional President, in which office he remained until November 30, 1880. He was then succeeded by General Manuel Gonzalez, who served one term. In 1884, General Diaz was again elected President and has succeeded himself at each election since that time.

How well he has served his country can readily be seen by its prosperous condition at the present time. From a state of ruin and poverty he has evolved one of the most prosperous and best-managed Governments on the face of the globe. Under his administration, its progress has been sure and certain. Notable public works have been inaugurated, and the country stands on a firm financial basis. How well he is regarded by the foreign interests in Mexico was demonstrated in November, 1899, when a great delegation, composed of the representatives of nearly every railroad, banking house and company in which foreign capital was represented, marched through the streets to the National Palace and urged him to accept the renomination for another term.

Patio of the Young Men's Christian Association at Mexico City.

FACTS AND FIGURES ABOUT THE REPUBLIC OF MEXICO.



GEOGRAPHICAL.—Mexico has the shape of a cornucopia, with its narrowest end tapering towards the southwest, its convex and concave sides facing the Pacific and the Atlantic Oceans, respectively, and its widest end towards the north or the United States. Its greatest width is 750 miles, and its narrowest point, at the isthmus of Tehuantepec, is about 100 miles. It is bounded on the north by the United States of America, on the southeast by Guatemala and Belize, on the south and west by the Pacific Ocean, and on the north and east by the Gulf of Mexico and the Caribbean Sea. It has an area of 767,326 square miles. Although Mexico lies entirely in the North American Continent still it embodies about one-third of Central America, which, geographically speaking, is the portion of North America embraced between the Isthmus of Tehuantepec and Panama.

2. PHYSICAL FEATURES.—Mexico is a volcanic country; its surface, rugged and mountainous. From a cursory inspection it is easy to perceive that, at one time, the entire surface was upheaved by gigantic convulsions of nature. It is traversed by two high chains of mountains, one running along the Gulf of Mexico and the other along the Pacific Ocean, between which lies an enormous tableland, spreading almost from ocean to gulf, and having an elevation ranging from 4,000 to 8,000 feet above the sea level. This great plateau is crossed by several ridges, the most important of which are the Cordilleras de Anahuac, which surrounds the valleys of Mexico and Puebla. The heights of the principal mountain peaks are as follows: Popocatepetl, 17,540 feet; Orizaba, 17,362 feet; Toluca, 15,019 feet; Ixtaccihuatl, 16,076 feet; Colima, 14,362 feet. All of these peaks are extinct volcanoes. The principal gulfs are Mexico, California and Tehuantepec, the first of which is the largest in the world. Mexico's harbors are now receiving attention from the Government, and large sums of money are being spent in their improvement. On the Pacific Coast the harbors are: Acapulco, Manzanillo and La Paz. On the gulf coast the principal harbor is Tampico, which now permits steamships drawing twenty-four feet of water to enter. Vera Cruz is an open roadstead, protected by artificial breakwaters, and nearly $10,000,000 has been spent in trying to make it a good port. The most noteworthy bays are those of Guaymas, Santa Barbara, Topolobampo, in the Gulf of California; Concepcion, La Paz and Muleje, on the west coast of the same gulf; San Quentin, Magdelena, and Amejas, on the Pacific Coast of Lower California, and San Blas

View of Ixtaccihuatl Taken a Mile Above Snow Line on Popocatepetl.

One of Mexico's Types.

and Valle de Banderas, on the coast of Tepic. The principal lake is Lake Chapala, a beautiful body of water in the State of Jalisco. The most important rivers are, the Rio Grande, flowing along the borders of Chihuahua, Coahuila and Tamaulipas to the Gulf of Mexico, a total length of 1,500 miles; the Lerma, flowing through the States of Mexico, Guanajuato, Michoacan and Jalisco to the Pacific, 500 miles, and the Balsas, rising in the central plateau, near the Valley of Mexico, and passing by the State of Puebla to the southwest, where it enters the Pacific Ocean, 426 miles.

3. CLIMATE.—By glancing at the map it will be noticed that Mexico, being intersected by the Tropic of Cancer, and stretching across eighteen parallels of latitude, must,

A Group of Peons.

from its position alone, necessarily enjoy a great diversity of climate, but from its peculiar configuration, this feature is affected far more by the altitude of the land than by its distance from the pole or the equator. This is especially true of the more fertile and populous sections lying within the torrid zone, where three distinct climatic regions are distinguished, not according to their horizontal but according to their vertical position. Along the coast, at the same level, are the hot lands, with a mean temperature of 80 degrees Fahrenheit; at an altitude of from 3,000 to 5,000 feet, the temperate zone, which includes practically all the central plateaus, with a mean temperature of 62 to 70 degrees Fahrenheit, varying not more than four to five degrees during the season, thus making one of the finest climates on the face of the globe, where extremes of heat and cold are unknown; and the cold region from 7,000 feet above the sea level upward, with a mean temperature of from 59 to 63 degrees Fahrenheit. Most of the grand central plateau is located in the latter region. The climate of the temperate zone may be best compared with that of middle or south Italy, and the skies are the same eternal blue.

The differences of climate, depending upon the degrees of altitude, are so great in Mexico that its vegetable products include almost all that are to be found between the equator and the polar circle. Snow rarely falls, even in the highest valleys, and a slight snow fall remains on the ground but a short time. The boundary of perpetual snow is at the height of 12,460 feet. The year is divided into two seasons—the dry season, during which time there is no rain, and the rainy season, during which it rains daily. The rains generally begin in June, increase considerably in July, and end in October, although this varies in different regions, the rains lasting longer in those nearer the sea than in the upland districts. As a rule a heavy shower falls in the afternoon from 2 to 5 o'clock. After the rain the sky rapidly clears, and when the sun appears again every trace of the rain vanishes after a short time, especially on the plateaus, owing to the extraordinary evaporation. The mornings during the rainy season are regarded as the most pleasant time of the year, as the atmosphere is delightfully clear, and the air deliciously fresh. As a whole, the Mexican climate, if not of the most invigorating nature, is one of the most delightful in the world.

A Dude of the Lower Classes.

Pulque Gatherers.

4. POPULATION.—The population of Mexico, according to the census of 1900, is 13,569,482, which is divided among the States as follows:

Aguascalientes	100,910	Brought forward	7,425,569
Campeche	84,218	Nuevo Leon	326,940
Coahuila	280,899	Oaxaca	947,910
Colima	65,026	Puebla	1,024,446
Chiapas	363,216	Queretaro	228,489
Chihuahua	327,004	San Luis Potosi	582,486
Distrito Federal	530,723	Sinaloa	296,109
Durango	371,274	Sonora	220,553
Guanajuato	1,065,317	Tabasco	158,107
Guerrero	474,594	Tamaulipas	220,253
Hidalgo	603,074	Tlaxcala	172,217
Jalisco	1,137,311	Vera Cruz	960,570
Mexico	924,457	Yucatan	312,264
Michoacan	935,849	Zacatecas	496,810
Morelos	161,697	Territory of Tepic	149,677
		Territory of B. C.	47,082
Forward	7,425,569	Total	13,569,482

5. POLITICAL ORGANIZATION.—Mexico is now organized, under the Constitution of February 5, 1857, with its several amendments, into a Federal Republic, composed of twenty-seven States, two territories, and a federal district, and the political organization is almost identical with that of the United States. The powers of the Federal Government are divided into three branches: Legislative, executive and judicial. The legislative is composed of a House of Representatives and a Senate. The members of the House are elected for two years and the Senators for four (salary, $3,000 yearly), the Senate being renewed by half every two years. Representatives are elected by the suffrage of all male adults, at the rate of one member for every 40,000 inhabitants. The qualifications requisite are to be at least twenty-five years of age and a resident of the State; and for Senators thirty years. The executive is a president (salary, $50,000 yearly), elected by the electors popularly chosen, who holds his office for four years, without any provision forbidding his re-election. He has a cabinet of seven members (salary, $15,000 yearly, each), namely: Secretary of Foreign Affairs, of the Interior, of Justice and Public Instruction, of Fomento, which means promotion of Public Improvements, and includes public lands, patents, and colonization, of Communications and Public Works; of the Treasury, and of War and Navy. No vice-president is elected, but by an amendment to the Constitution, promulgated April 24, 1896, in the permanent or temporary disability of the President, not caused by resignation or by leave, the Secretary of State, and after him the Secretary of the Interior, shall exercise that office until Congress elects a President *pro tempore*. In case of resignation, Congress, accepting it, elects a President *pro tempore*, and in case of leave the President recommends to Congress the person to fill that office.

Chairs for Sale.

One of Mexico's Charming Patios.

The Federal Judiciary is composed of a Supreme Court, consisting of eleven Judges, four substitutes, one Attorney-General, and one Fiscal, chosen for six years; three Circuit and thirty-two District Courts.

The States are independent in their domestic affairs, and their governments are similarly divided into three branches: The Governor, the Legislature and the State Judiciary.

While Mexico was organized as a Republic and its Constitution was framed upon that of the United States, at the same time, since its adoption, the tendency has been towards centralization, and to the increasing of the powers given by the Constitution to the Federal Government.

6. RELIGION.—The prevailing religion of the country is the Roman Catholic Church, or, as it is established in Mexico, the Mexican Church. There is no connection between Church and State, and the Constitution grants the free exercise of all religions. The Roman Catholic Church was established in Mexico in 1617, and ten years later Pope Clement VII erected Mexico into a bishopric. From the very first, the prelates of New Spain exercised a very great influence in the civil affairs of the country, winning the good will of the natives and performing many of the functions of government. From the conquest to the time of the viceroys, the ecclesiastical power was taking a deep root in the fertile soil of Mexico, to have there a most astonishing growth for three centuries and more. The most prominent monuments to greet the eyes of the tourists in Mexico at the present time are those relating to its ecclesiastical history. The influence of the religious orders, which were established from time to time, also left their impress upon the life of the nation. First among them were the Franciscans (introduced in 1524) who assumed control of the missions to the Indians, and who had a wonderful power over their charges. They were largely instrumental in holding the country to the power of Spain by the influence which they were enabled to bring to bear on the natives. In 1526 the Dominicans were established, and, with their arrival, came the Inquisition, which was intimately connected with their order. Their monastery, which stood on the spot now occupied by the medical school in the City of Mexico, was the headquarters of Don Pedro Moya de Contras, first Inquisitor-General of Mexico. A *"brasero"* or *"quemadero"* (burning place) was erected upon what is now the western end of the Alameda, but was then the western limits of the city, the edge of a swamp, over which the ashes of victims might be strewn. The Inquisition was overthrown in 1815. In 1572 the Jesuits arrived, and to that order belongs the honor of having fostered education in the country. As Mexico continued to grow in wealth and influence during the 300 years that followed the Conquest, the power of the Catholic

In the Country.

"Dando la Lumbre"—Giving the Light.

Indians in Town for a Holiday.

Church was likewise increased. The wealth accumulated was used for the purpose of supporting the conservative governments, whose policy was to keep the *statu quo,* and was, therefore, opposed to progress of any kind. The church became a very prominent factor in politics, and could upset and establish governments at its pleasure, which resulted in the many revolutions which were constantly breaking out. It was, therefore, thought necessary to destroy the political power of the church before peace could be established and maintained, and that work was done by what was called the laws of reform, issued in 1859, which established a complete independence between the church and the State, and were intended to completely end the domination of the Catholic Church in civil affairs in Mexico; the church property was confiscated, so that even the houses of worship became the property of the Government; all convents of friars and nuns were closed, all religious ceremonies—such as processions and wearing a distinctive dress—were ordered to be confined to the interior of the edifices; the cemeteries were secularized, and marriage made exclusively a civil contract. No religious instruction or ceremony is allowed in the public schools, and never is a prayer offered as the part of a program of a national celebration. Since 1891 the church in Mexico is divided into six archbishoprics, twenty-one bishoprics and the Vicarate of Lower California.

Protestantism.—After the laws of reform had been placed in effect, a movement was started in Mexico toward the formation of a Christian Church, distinct from the Roman Catholic, and in 1869, largely through the assistance of President Juarez and

A Mexican Fruit Market.

Tinware.

Honorable Matias Romero, Secretary of the Treasury, the Mexican National Church was established. Rev. Henry C. Riley, ordained a bishop by the Protestant Episcopal Church of the United States, was placed in charge of this work. The main church of the Franciscan Convent, one of the finest buildings of the city, and which could not have been duplicated but for a very large amount of money, was sold by the Government to Dr. Riley for $4,000. Another part of the building was sold at the same time to the Rev. John W. Butler, D.D., who established the Mexican Episcopal Church South therein. Since their formation the various Protestant missions have had a great many ups and downs which cannot be enumerated here. It is sufficient to say that, at present, the following Protestant denominations have mission work in Mexico: The Protestant Episcopal Church, the Methodist Episcopal Church, the Mexican Episcopal Church South, the Presbyterian, the Baptists, North and South, and American Friends.

7. LANGUAGE.—Spanish is the language of the country, and most of the natives speak it. A small portion of them speak a language of their own. About 150 different Indian languages are known to have been spoken by the Mexican Indians. The Spanish monks accompanying the Conquerors completed grammars, and even dictionaries, of some of these languages, but the Indians, falling into a semi-barbarous state after the Conquest, having lost their civilization and literature, their languages have either disappeared completely or become very primitive. The chief Indian languages spoken in Mexico at the present time are as follows: Nahautl or Mexican (Aztec), Mixtec, Zopotec, Otomi and Tarascan.

There is a marked difference between Spanish as spoken in Mexico and the Castilian or pure Spanish. Many words have been taken from Indian languages, such as names of places, mountains, fruits, flowers, trees, animals, articles of household furniture, and of household and field use. These words have been softened by transfer and are in every-day use by the Mexican people. Other differences are noted in the pronunciation, "ll" being sounded in Mexico as "y"; the "z" and "c" as "s" instead of "th." As a matter of fact, the Spanish spoken in Mexico is really softer and more pleasing than the harsh pronunciation of the native-born Spaniard.

8. RACES IN MEXICO.—The inhabitants of Mexico are the descendants of the various tribes found there during the Spanish conquest, the direct descendants of the conquerors of Mexico and other European nations, a mixture of the two, and a small percentage of native-born foreigners, who have made that country their home. The proportion of this population is about as follows: of European descent, 19 per cent.; native Indians, 43 per cent.; mixed races, 38 per cent.

The Mexican Indians are, on the whole, a hard-working, sober, moral and enduring race, and, when educated, produce very distinguished men. Some of the most prominent

Street Brooms.

A System of Irrigation.

men in Mexico, like Juarez as a statesman, and Morelos as a soldier, were pure-blooded Indians, and there is no prejudice against their race in Mexico, and so, when they are educated, they are accepted in marriage among the highest families of pure Spanish blood. It is a regretable fact that the Indian population has been decreasing since the beginning of the present century, while the mixed race has been constantly on the increase.

9. INDUSTRIES.—The principal industries in Mexico are agriculture, mining and manufacturing, and all three branches are conducted under the most favorable circumstances.

Agriculture.—This industry engages the attention of practically one-half of the population, and, on account of the varieties of the climate, produces nearly every known variety of flora and fauna. In order to properly appreciate the question of agriculture in Mexico, it is necessary to understand the relations of altitude to the climate, as the products that are raised depend entirely upon these considerations. Take, for example, the trip from Puebla to Oaxaca, where, in a few hours' time the road descends from an altitude of 7,000 feet to one of 1,750 feet. At the commencement are found all the products of northern and western sections of the United States, and at the end of the trip the most luxuriant tropical growth. The principal crops cultivated in Mexico are as follows:

Your Daily Bread.

On the plateaus and mountain sides, corn, beans and wheat; in the tropics, coffee, sugar-cane, cotton, cocoa, indigo, vanilla, tobacco, various medicinal plants, and all varieties of fruit. Two products which are indigenous to Mexico are the *pulque* and *henequen* plants. The former grows wild on the uplands, but is largely cultivated in the States of Mexico, Puebla and Hidalgo. The plant is cultivated in fields, each acre containing from 360 to 680 plants. From it is extracted, by means of a rude siphon, made either from a gourd or a calabash, *pulque,* which is largely consumed by the natives as an intoxicating beverage. When first extracted the liquid is like green water in appearance and taste, but rapidly commences to ferment, and in a short time has the appearance of thin milk. In three days from the time it is drawn from the plant the fermentation has advanced to such an extent that the *pulque* is spoiled. There have been many attempts made to find a preservative for the liquid, but, as yet, the search has been in vain. The *pulque* plant takes about eight years to mature, and produces for about five months, during which time each plant is supposed to yield from 125 to 160 gallons of liquid. From a plant very similar to the one from which *pulque* is extracted is made the stronger alcoholic drinks, tequila and mezcal, both of which are used extensively by the native population.

To the production of henequen is largely due the prosperity of the State of Yucatan, where this industry is carried on extensively. From *henequen* is produced the fiber known as sisal hemp, or, in the United States, as henequen hemp, from which is made all

American Children and Mexican Nurses on the Paseo.

varieties of manila rope, twine, etc. The plant requires very little cultivation and the separation and cleaning of the fiber is effected very cheaply.

Mining.—Humboldt gave as his opinion that Mexico would be "the treasure house of the world," and this prediction is fast becoming true, owing to the large sums of money which have been spent in recent years in the exploitation of Mexican mines. Notwithstanding the fact that the decline in the price of silver since 1890 has had a serious effect upon the mining of this metal, in 1901 Mexico's production was a little over one-third of the entire silver production of the world. The principal points in the Republic where silver is produced are Pachuca, Zacatecas, Guanajuato, Parral and Catorce.

The principal minerals, in addition to silver, are copper in the States of Guanajuato, Chihuahua, Sonora, Guerrero, Michoacan and elsewhere; iron in immense masses in Nuevo Leon, Michoacan, Jalisco and in Durango where the Cierro del Mercado is a solid mountain of magnetic iron ore; lead in Oaxaca; tin in Michoacan and Jalisco; coal at various points, marble, alabaster, gypsum, rock salt and bismuth in great abundance throughout the Republic. Recently there have been some extensive discoveries of coal in the States of Sonora, Tamaulipas and Oaxaca. Oil is found in considerable quantities in the States of Tamaulipas and Tabasco, and in 1902 a number of companies were formed for the purpose of boring for oil in the Valley of Mexico, where it has long been known to exist in a very refined state.

An Aztec Daughter.

Manufacturing.—The manufacturing industries of Mexico have taken wonderful strides during the past ten years, owing principally to the amount of capital which has been invested and the high rate of exchange which has acted as a protective tariff against the importation of foreign goods. The two branches of manufacturing which have made the greatest progress during this time are of cotton and iron. The first-named industry has reached a wonderful development. At the present time the factories are producing all the coarser grades of cotton goods that are consumed in the country, and are exporting a large quantity of this article.

The manufactures of iron and steel have received a great impetus, especially in the States of Nuevo Leon, Durango and Chihuahua. In Monterey extensive steel works are under construction which represent an expenditure of $10,000,000. Progress has also

A Mexico City Business House Decorated for a Holiday.

been made in other lines, and there are about 2,000 companies and individuals engaged in manufacturing the following articles: Wool, soap, paper, porcelain, tobacco, paints, sugar, candles, matches, hats, shoes, hardware and cutlery, whisky, beer, furniture, etc. In addition to the large manufacturing plants there is a considerable proportion of the population employed in manufacturing native goods on a smaller scale, and in the same difficult and procrastinating method followed by their ancestors. Among these may be named the articles of pottery, which are made principally in Guadalajara, Zacatecas, Guanajuato and Puebla; the spinning of wool into blankets or zarapes, which are used as cloaks by the natives and as rugs and decorations by the wealthier classes; baskets and mats from the tule reed found in the lake regions, brooms and brushes from zacaton or

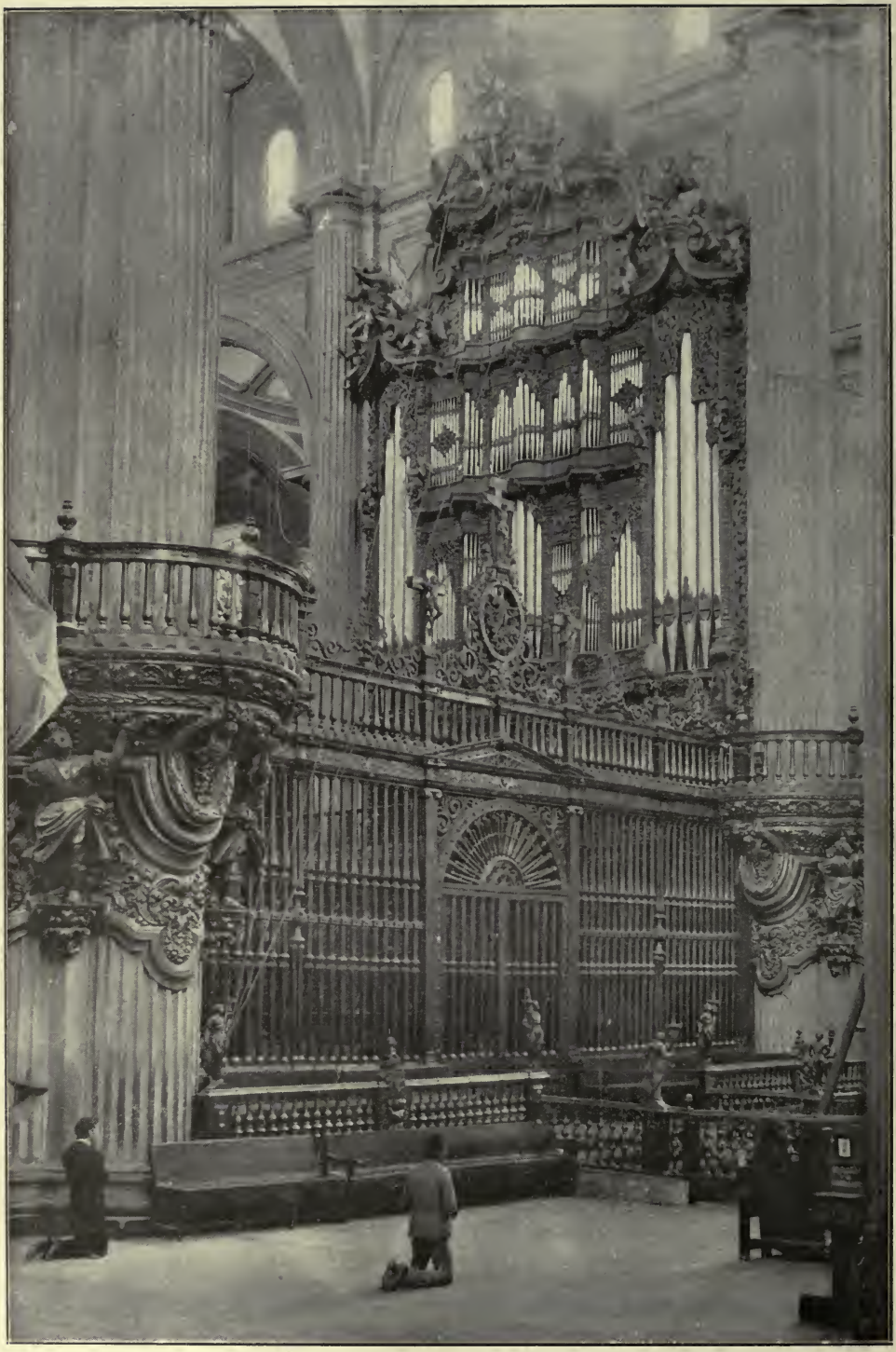
couch grass, nets, hammocks and ropes from the henequen grown in Yucatan; the dainty drawn work which is principally made in Aguas-Calientes, Celaya and Silao; the carved leather work and huge Mexican saddles, richly adorned with precious metals; the large-brimmed and high-crowned hats with their cord and tassel of silver or gold; the old Aztec feather work, and the sweetmeats which are made in every section of the country,

Cortez's House at Coyoacan.

AROUND THE PLAZA DE LA CONSTITUCION.

THE *Plaza Mayor de la Constitucion,* commonly known as the Zocalo, the most interesting and characteristic spot in the Valley of Mexico, is directly in the center of the city. It has been for centuries the soul of the capital. Surrounded by the principal public buildings, it has been the scene of some of the most important events in Mexican history. Here the errant Aztecs encountered in 1312 the symbolic sign of promise, built their first temple and huts and from 1483-87 the colossal Pantheon (Teocalli), where on great festivals thousands of Indians danced to the melancholic sound of the drum and the rattle, and thousands of prisoners were cruelly sacrificed in religious fanaticism. Here the Aztecs defended themselves heroically in 1520 and 1522 against the Spanish conquerors, who in 1522 erected here the first houses of the modern City. The memory of the Conquest was celebrated here for centuries on the 13th of August by the "parade of the banner" (procession del pendon), in which the "alferez mayor" carried the standard of Cortez, followed by the Viceroy, the council and the nobility on horseback. Sixty-two Viceroys made their ceremonial entrance to the palace and governed from here one of the largest empires of the world. Over this square passed on the morning of April 11, 1649, the procession of the Inquisition with the green cross and the unfortunate prisoners to the *"Plaza del Volador,"* and in the afternoon the thirteen condemned proceeded on mules to the Christian sacrificial stone of San Diego, upon which the funeral pyre awaited them. On September 27, 1821, Agustin Iturbide appeared here at the head of the victorious army and was cheered as "liberator." He was proclaimed on the night of May 18, 1822, "emperor" in this Square and with his wife, on July 21st, of the same year, solemnly entered the Cathedral to receive his thorny crown. Many another "liberator" and usurper has followed him in the last decades. In 1847 floated the starry banner from the National Palace and in 1863 the tricolor of the "Grande Nation." On June 12, 1864, the second emperor, the Archduke Maximilian, was here heartily welcomed, and on February 13, 1867, received here from many of his adherents the last farewell. On June 21, of the same year, General Porfirio Diaz was greeted the first time as hero, and again on November 23, 1875, after the successful revolution of Tuxtepec. In November, 1899, a great delegation, composed of the representatives of nearly every railroad, banking house and company in which foreign capital was represented in the Republic marched through the Plaza to the National Palace to urge General Diaz to accept the renomination for another term as President.

Standing in the center of the Plaza the sight is a beautiful one. Directly in front are the towers of the great Cathedral. The east one marks the western boundary of the Main Temple, dedicated to Huitzilopochtli and Tlaloc. To the right stands the National Palace.



The Organ in the Cathedral.

which was formerly the new house of Moctezuma. At the opposite end from the Cathedral, now occupied by the City Hall, was the Palace of the Commander-in-Chief of the Aztecs. To the left, where the *Portales de Mercaderes* are, stood the Indian dancing school, the Cuicoyan, and directly across from the Cathedral arose the extensive palace of Moctezuma, now partially occupied by the National Pawn Shop. An abundance of notable historical recollections encompass this spot, which in the course of centuries has experienced telling changes.

When the Aztec Temples were destroyed, and the city rebuilt in 1522, an open space was left where the Plaza now stands. A number of small buildings were erected here, and the open portion used as a market. In 1611 the market was removed and the small buildings burned. They were afterwards rebuilt, and in 1692 were destroyed by a mob.

The Viceroy, Count Conde de Revillagigedo, in 1789, was responsible for the splendor of the present Plaza. The hucksters and peddlers were driven away, the open ditches were

The Zocalo, Showing the Portales.

covered, and in 1830 the foundation was made for the Equestrian Statue of Charles the Fourth, that now stands at the entrance of the Paseo de la Reforma. The Plaza is often called the Zocalo because a foundation *(Zocalo)* was laid there forty years ago for a monument to Mexican Independence; but the monument never got further than its foundation. Surrounding the Zocalo is a garden which is the favorite resort of the lower classes. A military band plays here several times during the week.

The Plaza is best seen on the 16th of September, the great National holiday, or during one of the religious festivals. All Mexico seems to have turned out, the buildings are ablaze with bunting and electric lights, military bands are playing, and on all sides stalls are erected in which are sold articles of native manufacture.

From the Plaza Mayor, street cars start for all parts of the city and the suburbs, and the passenger remaining in the car will be brought here again on the return trip.

THE CATHEDRAL.—Naturally, the first building to which the sightseer turns is the great Cathedral. Its two prodigious towers and elegant dome arise above the green of the Plaza, a most inspiring sight. The Cathedral, the Holy Metropolitan Church of Mexico, is

Patio of the Old Convent of La Merced at Mexico City.

Eating Luncheon.

built upon the site of the Great Aztec Temple that the Spaniards destroyed when the city was conquered in 1521. Upon the partition of the city this site was set apart, that upon it should be built a Christian church: and the church, a very small one, actually was built previous to the year 1524. It was replaced in a few years by the first cathedral, a small edifice, in fact, but spoken of with great admiration by contemporaneous chroniclers. Philip II., desiring to place here a larger and more stately structure, sought and obtained permission from Clement VII., to destroy this first cathedral that the second might be begun. The first stone of the existing building was laid in the year 1573, but in order to preserve the older structure until the new one should be sufficiently advanced for services to be held in it, the new cathedral was begun a little to the northward of the old one. The site of the first Christian church in the City of Mexico, therefore, is the open space (atrium) in front of the present cathedral. The more important dates in the history of the existing building are: 1573, cornerstone laid; 1615, foundations and part of the walls completed; 1623, sacristy under roof; 1626, first service held in sacristy—where services were held until 1641; 1629-1635, work stopped by the great inundation of that period; February 2, 1656, dedication—the interior of the building still being incomplete; December 22, 1667, final dedication. Completion of the towers, 1791. Between the years 1573 and 1667 the cost of the work was $1,752,000. With the cost of the towers ($190,000), of work upon the interior, of the bells, the entire cost of the work was about $2,000,000.

The façade, at the side of which rise the towers, is divided by massive buttresses into three parts of various orders of architecture. The lower part is genuine Doric, the upper

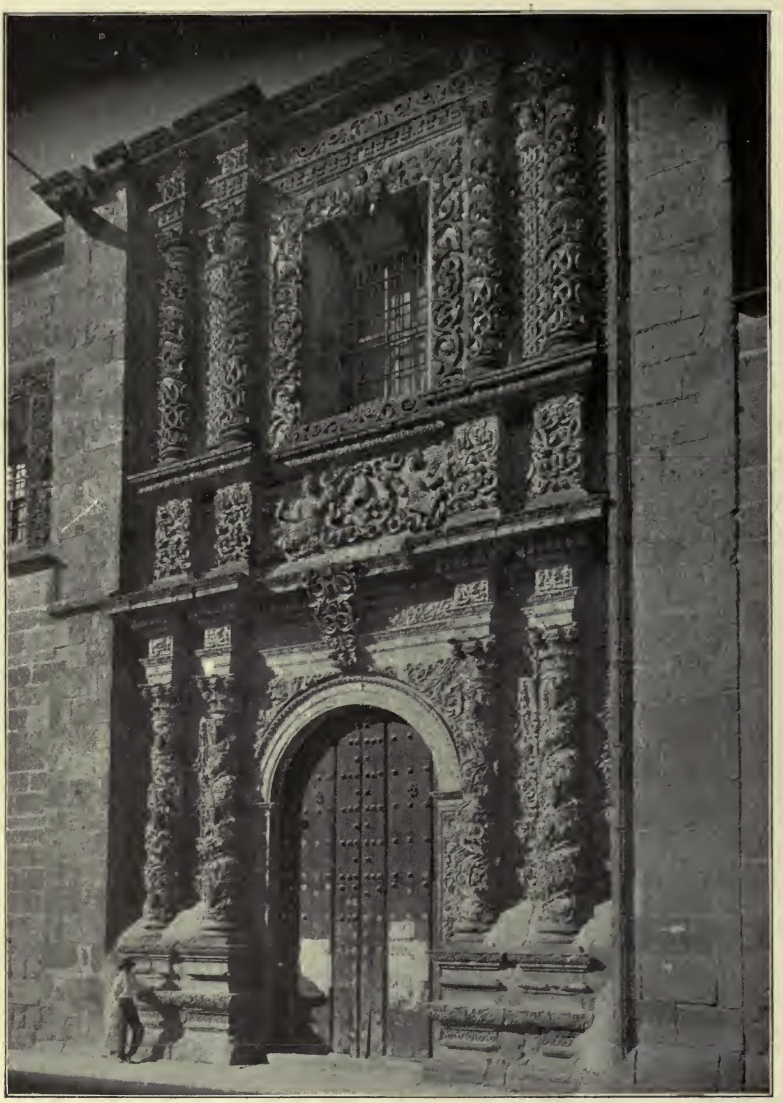
Special Electric Car Starting from the Zocalo.

Starting Point for Many of the Cars in the Zocalo.

of a somewhat extravagant Ionic, the third part in Corinthian style. The basso-relievos, statues, friezes, bases and capitals are of white marble, which with the combination of gray stone makes a very pleasing color effect.

The towers, which are 203 feet 6 inches high, are in two divisions, the lower Doric and the upper Ionic, each capped by a bell-shaped dome. The cornices of the towers are surmounted by ballustrades of carved stone, upon which, at regular intervals, are carved stone vases. The cornices immediately beneath the domes of the towers serve as pedestals for colossal stone statues of the Doctors of the Church and the Patriarchs of the Monastic Orders; and those of the central portal, occupied by the clock, are pedestals for statues of the Theological Virtues with their attributes. Beneath the clock are blazoned the arms of the Republic—a modern innovation that emphasized, at that time, the controlling attitude of the State toward the Church. Above the whole, as seen from the southern side of the Plaza, rises the dome, surmounted by its slender, graceful lantern, the work of the architect Tolsa. The architect of the work as a whole was Alonzo Perez Castaneda.

In the interior of the towers hang a number of fine bells. In the west tower is the largest of these, "Santa Maria de Guadalupe," nearly seventeen feet in height, and worth $10,000. It was placed in position in 1792.



A Fine Doorway.

In size, the Cathedral is one of the largest churches on the western continent. It stands, with its various annexes, upon a wide platform, 460 feet broad, which is partially enclosed by an iron railing. Exclusive of its very thick walls, the building measures 387 feet from north to south; 177 feet from east to west, and has an interior height of 179 feet.

INTERIOR OF THE CATHEDRAL.—The interior forms a Latin cross, which contains five naves. In the center are two rows of eight pillars, which support the Roman vaulted roof, above which rises a beautiful octagonal dome by Manuel Tolsa. There are fourteen chapels in the Cathedral, seven in each aisle, dedicated to the various saints,

and each decorated in a different style. These chapels are enclosed with iron gratings. Entering the Cathedral by the left portal of the façade one gets a splendid idea of the interior. The contrast of the earnest gray with the cheerful white is extremely agreeable. Back of the second pair of pillars the choir commences. Here rises the Altar del Perdon, in which are found two very valuable pictures. The lower one represents Mary offering the Christ-child for adoration, and the upper and smaller one is known as "La Sumaya." The entrance to the choir is found before the fourth pair of columns, and is enclosed within a high railing of dark carved wood. Two immense organs, also in carved wood, rise almost to the arches of the room. Above the entrance to the choir are the three crosses of Christ and the Malefactors. The background of the choir is adorned by a large oil painting, representing "Trinity."

Between the seventh and eighth altars arises from a terrace the conspicuous Main Altar, a work that is decidedly inferior to the other specimens of architecture in the building. The

Unsupported Arch in the School of Medicine at Mexico City.

tabernacle consists of three principal divisions; a high base of four steps with large, gayly-colored figures of Saints and Apostles, a round Temple, with eight green and gilded columns, and a second and smaller Temple. Upon the gallery of the first arise other statues of Saints; under the upper one stands Christ; above, the Assumption of Mary.

Many of the chapels are worthy of a careful inspection. On the west side, opposite the tabernacle is San Felipe Jesus, consecrated to the Mexican martyr of the same name. Here rest the remains of the first Mexican Emperor, Agustin de Iturbide, and in an urn the heart of General Bustamente. Underneath the floor a number of notable persons, archbishops, etc., are buried.

At the northern extremity of the Cathedral, in the center, is the Altar of the Kings, a mass of gold and gilt, and the most imposing in the building. Its top reaches to the arches of the roof. It was modeled after the one in the Cathedral of Seville, and is by the same artist richly ornamented in Renaissance style. Two pictures are particularly fine. They are in the center; the larger is "The Adoration of the Kings," and the smaller, "The Assumption of the Virgin." Beneath the Altar of the Kings are buried the heads of the patriots Hidalgo, Allende, Aldama and Jimenez. The first arch of the eastern nave forms

the entrance to the Sacristy, where there are some magnificent pictures, which entirely cover its walls. "The Entry into Jerusalem"; "The Catholic Church and the Assumption," by Juan Correa; "The Triumph of Sacrament"; "Immaculate Conception" and "The Glory of St. Michael," by Villalpando. In the meeting-room is a "Last Supper and Triumph of Faith," by Alcibar, and a collection of portraits of all the Archbishops of Mexico by various artists. In the Chapter House, near the Chapel, are some of the most valuable paintings in Mexico, among them the "Holy Family" by Murillo, "The Virgin of Bethlehem," a Virgin by Cortona, and another by an unknown artist representing John of Austria imploring the Virgin at the battle of Lepanto.

THE SAGRARIO METROPOLITANO adjoins the Cathedral on the east side, and is really a part of the main structure and opens into it. The present church was built about

A Charro.

the middle of the eighteenth century, on the site of the first parish church of the Indians of Mexico. The foundation was laid in 1749, and the dedication took place in 1768. The very intricate carvings of the façade are in striking contrast to the Cathedral adjoining it.

The interior forms a Greek cross, and makes with its high white columns, the stately dome and the abundance of light, a cheerful and elevating impression. In the middle arise four independent pillars, consisting, like those of the Cathedral, of fluted Doric half-columns which support the octagonal dome. In the corners of the cross are four chapels. The main altar is of wood, of harmonious proportions and decorated in excellent taste. There are twelve minor altars, many of which have been reduced to an unsatisfactory condition by modern renovation. Upon those which have been preserved intact are to be observed a number of paintings by leading Mexican artists. In the baptistry is a fine fresco by the

Chamber of Deputies, or Congressional Hall of Mexico.

master José Gines de Aguirre—the first professor sent from Spain to take charge of the Academy of San Carlos—representing the Baptisms of Jesus, Constantine, Saint Augustine and San Felipe de Jesus. Here also is a fine picture of the Murillo school, "St. John the Baptist in the Desert."

THE NATIONAL PALACE.—On the east side of the Plaza Mayor is the Capitol of the Republic of Mexico, occupying an entire block. The façade, with its two square-cornered towers, the embattled roof and the iron gratings before the windows, reminds one more of a prison or barracks than of a palace. The Palace is a relic of the days of Cortez, as his fortress-like house was built on this spot. It was bought of his heirs for $35,000, and in 1692 was entirely destroyed by the great riot that swept across the Plaza Mayor. The present building was begun in 1692, and has been added to until it has grown to its present great size. It extends over the entire side of the Plaza and has a frontage of 675 feet, extending down the side streets proportionately, the whole surrounding a number of large

patios or courts, about which are located the official residence and state rooms of the President, the different departments of the Federal Government, Senate chamber, headquarters of the army, general post-office, etc.

Three stately entrances lead from the square into the interior. They are guarded by a detail of soldiers, and one would imagine he was entering a fortress. Above the central doorway is the clock which it was said was exiled from a Spanish village for having caused great alarm by striking of its own accord. Entering through the center door, the central *patio* is reached. It is a square of 131 feet on each side surrounded by forty arches in each of the two stories. At the left from the central portal is the broad main staircase. On the other side is the entrance to the offices of the Governor of the Palace, where permits are secured for the admission to the President's rooms in the National Palace. When permission is given to see the National Palace, an officer or employee is generally sent to

A Corner Pulque Shop.

show the different points of interest. One of the most noted rooms to be seen is the Hall of the Ambassadors, an apartment of regal dimensions and adornment. It extends almost the entire length of the Palace front, the immense windows looking out upon the Plaza. It is here that the President receives the representatives of Foreign Governments formally, when they present their credentials. At the south end is a platform with the chairs in half circle for the President and his Secretary. The walls are hung with pictures. On the east wall are nine large portraits in oil: George Washington, the Mexican President Benito Arista, Mariano Matamoros, Mariano Mina, President Porfirio Diaz, President Benito Juarez, Emperor Agustin de Iturbide, General Vicente Guerrero and José Morelos. Adjoining this room is the Sala de la Constitucion, called after a large oil painting on the west wall, "Allegory of the Constitution of 1857."

Over the main gateway of the Palace hangs the Liberty Bell of Mexico, which was originally rung by Hidalgo to call the people to arms for the cause of Independence, in 1810. In

1896 it was removed from Dolores Hidalgo to the National Palace, and on the night of the 15th of September of that year rang out again as it first did for Liberty and Independence. Its removal from Dolores to Mexico was in the nature of a triumphal march. Hundreds of thousands of people gathered to see the remarkable procession, which was attended by all the pomp and circumstance of state.

Every year on the night of the 15th of September the bell is rung by the President of the Republic. The square is a mass of humanity, the surrounding buildings lighted by thousands of electric lights, the Cathedral dark. At 11:30 the President appears on

Monument in the Circle of Mexico's Illustrious Dead at Dolores Cemetery, Mexico City.

the platform underneath the bell. A great cheer goes up from the masses as he pulls the bell cord and pronounces the Grito, *"Viva Mexico, Viva La Libertad!"* At that moment every bell in the Cathedral's tower starts its melodious clanging, the roofs and towers of the great building blaze with thousands of incandescent lights, the people take up the cry and the Grito is pronounced a thousand times. It is an indescribable scene, and one never to be forgotten. Of all the occurrences that take place in the Republic, none compares with this ringing of the Liberty Bell on the night of September 15th of each year.

THE NATIONAL MUSEUM.—Half a square east of the Cathedral, and just in the rear of the National Palace is the National Museum. The Museum is open as follows: All departments on Sunday from 9 A. M. to 12 M.; departments of Archæology, Monoliths and Ceramics daily except Saturday from 10 A. M. to 12 M.; National History, Tuesdays and

Thursdays from 10 A. M. to 12 M.; Natural History, all rooms on third floor Mondays, Wednesdays and Fridays from 10 A. M. to 12 M.; Comparative Anatomy, Zoology and Botany, Tuesdays and Thursdays from 10 A. M. to 12 M. All departments are closed on Saturdays. In order to carry photographic cameras into the building a permit from the Director is required. The present building has been occupied since 1865, and since that time has been greatly improved. In 1885 the great monolith, known as the Aztec calendar-stone, was removed from the walls of the Cathedral to the Museum, where it can be seen at present. In 1887, President Diaz presided over the inauguration of the Grand Hall of Monoliths, the finest collection in the world.

The Museum contains many examples of the prehistoric races of the country, as well as some fine mementos of Maximilian. It is divided into three departments, viz.: Archæology, History of Mexico and Natural History. On the ground floor is found the first of these departments, divided into two independent sections; the Grand Hall of Monoliths, and the section of Ceramics and Reproductions.

Chac-Mool.

HALL OF MONOLITHS.—On entering the building the visitor can see directly in front of him the Hall of the Monoliths. The specimens here exhibited are all original, and have been brought from different places in the Republic, either from excavations or from ruins; and in some cases they are the gift of private parties. There are 360 specimens arranged on pedestals and large shelves. Turning to the left on entering the hall, the most noteworthy are as follows:

No. 83. Coatlicue, "the one with the skirt of snakes," the Goddess of the Dead, the Genius of the Florists.

No. 275. Colossal Head of Snake, with protruding tongue and eagle claw, of basalt, 2.85 feet high, 2.89 feet broad, 4.90 feet long, partially destroyed, found in garden before the Cathedral of Mexico.

Portrait of Cortez.
From the Painting in the Hospital de Jesus That Was Founded by the Conqueror and Still Receives Aid from the Funds He Left to It.

No. 47. Fragment of bas-relief of red porphyry. It represents a man half-kneeling. It shows signs of a beautiful crest of plumes. Under the arm the image of the Sun is seen, and hanging therefrom is a most beautiful symbol. According to Chavero, it is a representation of Mixcoatl.

No. 276. Pyramidally coiled snake, with eagle claws and other ornaments, of basalt.

No. 279. Ornamental column of basalt, from Tula, consisting of three parts, joined by socket and binding pin.

The Aztec Calendar Stone.

No. 84. In the center is a colossal idol of gray basalt, 8½ feet high, 5 feet broad, found in the Main Square of Mexico on August 13, 1790. It represents Coatlicue, the Goddess of Fertility, in a female monster of two faces, with the head of a snake, the teeth of a tiger and protruding tongue. The bosom is covered with the hands of sacrificial victims, the girdle with two skulls; each arm is covered with four eagle claws, and ends in a snake with protruding tongue; the skirt is woven with snakes, the legs are feathered and the feet are claws.

Nos. 281 to 283. Three stone pieces, brought from Tula, representing *colossal human legs.* It has been conjectured that these are the lower part of gigantic caryatides.

No. 56. A representation of the God of Fire, called Chac-Mool, found in 1874 in Yucatan. It represents a man half-reclining, with his knees raised, holding in his hands a disk-like vessel, which rests upon his stomach. On the head he wears a kind of cap, with ear-pieces. The frontlet of the same is formed by 120 octagonal stones, representing the days of the year. The arms are adorned with three bracelets. There has been a great deal of controversy in regard to this statue. Chavero advances the suggestion that the figure represents the God of Fire, and that the disk held in his hand is the emblem of the Sun.

No. 1. Directly in front of the entrance stands the famous monument known as the Calendar Stone, which has become the symbol of Aztec civilization. It is a great irregular

See Prescott's Conquest of Mex. Vol 1, pg 393,

The Sacrificial Stone.

monolith, nearly three feet thick, twelve and a half feet in diameter, and weighs nearly 60,000 pounds. It was first discovered in the middle of the sixteenth century, but was buried and again found on December 17, 1790, in the main square, 219 feet west of the central portal of the National Palace. It is one of the finest and most interesting monuments of Aztec art, and demonstrates artistic taste and geometrical calculation. There have been many ideas regarding the use of this stone, and modern archæologists have come to the conclusion that it was used more for a sacrificial stone than a real calendar. Chavero declares it to be the Stone of the Sun, and that the heart receptive was inaugurated with the sacrifice of 700 prisoners in 1481. Prince Axayacatl alone killed so many prisoners that he fainted away and died soon from over-exertion. The traditionary story of the stone is that it was taken from the ancient quarries near Coyoacan and dragged over the causeway to the wall of the Teocalli, in 1478.

No. 46. Continuing around the hall, the next idol of interest is called Mixcoatl, of

Selling Potatoes.

bastalic lava, 4.75 feet long, 1.96 feet broad and high, found in Tlaxcala. It is similar to the representation of Chac-Mool and is a reclining man, holding in his hand a disk.

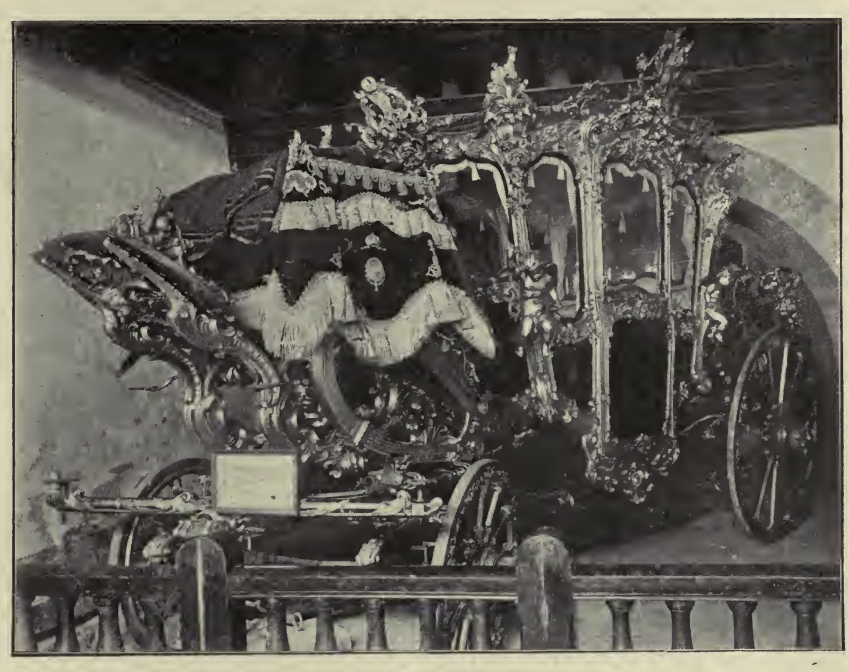
No. 268. The commemorative slab of the foundation of the great Temple of the Aztecs.

No. 87. Chalchihuitlicue, "the jewel-skirted," the Water Goddess. A fine sculpture in brown stone.

No. 49. The Tuxpan Monolith. (From the State of Vera Cruz.) This most beautiful alto-relievo, sculptured on this remarkable stone, represents the setting Sun, Tzontemoc (the one who dived headlong). The ensemble is most interesting.

No. 53. Tlalteuctli, the God of Earth.

No. 50. Stone Cylinder (sculptured on one of its bases and on its lateral face). The relievo on its base is the representation of Tzontemoc, the setting Sun. This relievo may be



Maximilian's Carriage.

compared with the one under No. 49. This specimen is most remarkable. It has been supposed that the monolith was a *cuauhxicalli,* or a vase destined to contain the hearts of the sacrificed human victims.

No. 193. A stone vase beautifully wrought. On the lateral surface it has a most remarkable ornament of interlaced bars and fillets.

No. 166. Woman Stone Idol, in two fragments, with some remains of paint. This is a remarkable specimen of Indian statuary.

No. 312. On the west wall is an interesting relief of trachytic tuff, about 6 1-3 feet high, with the famous "Cross of Palenque." Upon a tiger head stands a cruciform tree, the Tonacaquahuitl, or tree of life, ornamented with flowers, in the upper branches of which rests the beautiful bird, Quetzal.

Homes on Calle Berlin, Mexico City.

No. 267. The celebrated Sacrificial Stone is in the center of the west end. In shape it is similar to that of the Calendar Stone. It was found December 17, 1791, near the southwest corner of the atrium of the Cathedral; on November 10, 1824, it was transported to the Museum of the University. According to Chavero it was used as the Sacrificial Stone for the "Messenger of the Sun." From the center to the edge, and continuing over the rim, is a deep canal, made after the Conquest in order to destroy the stone, but luckily the work was stopped before serious damage had been done. On the stone are carvings which were used to denote time, and around the rim are fifteen pairs of figures, each consisting of a warrior, holding with his left hand a prisoner, or sacrifice, by a tuft of hair.

No. 171. Directly in front of the Sacrifice Stone is the colossal idol of Teotihuacan, representing the Goddess of Moon and Water, carrying upon the head a square stone with a little canal in the center. It is of porphyry, 10½ feet high, 5 feet broad and weighs nearly 40,000 pounds. It stood in a cave, at the foot of the Pyramid of the Moon, in Teotihuacan, where it was discovered at the beginning of the nineteenth century.

No. 54. On the northern side wall is a colossal head of Idol of green stone, a masterpiece of Aztec sculpture. It is the God Tetec (time), and is the head of a man like that on the Calendar Stone.

No. 26. Queltzalcoatl (Plumed snake). The God of the Air. Sculptured in a monolith having a conic shape. The base of this specimen shows a figure very much like the one representing the God of Earth, Tlalteuctli.

Nos. 261 to 265. Disks of the game of Ball, which was a great favorite among the ancient inhabitants of Anahuac.

No. 286. This, one of the most noted stones in the Museum, is called the Sad Indian (Indio Triste). It was found in 1828 on the street now called by the same name. The figure represents a stooping man, wearing a cap with ear pendants and a blanket around his shoulders. Between the two folded hands and the feet is a hole to support a banner. This is probably one of the two standard bearers of the Pyramid of Huitzilopochtli.

GALLERY OF CERAMICS AND REPRODUCTIONS.—On coming from the Hall of Monoliths, the visitor, on turning to the right, will reach the Gallery of Ceramics and Reproductions. In the vestibule are some originals of antiquities found in Oaxaca, Chiapas and Guatemala.

In the center is arranged a chromo-lithographic reproduction of the "Códice Porfirio Diaz." The original picture is considered to be pre-Hispanic, and was brought from Cuicatlan (State of Oaxaca), where a language differing from the Zapotec is spoken. This "Códice" shows an ample chronology of six and a half centuries. As yet, its whole interpretation has not been completed. The first room is known as the Colonnade Room, in which is a valuable collection of large photographs showing the ruins of Palenque, Mitla and Yucatan. In the five central shelves the visitor can see rich and abundant collections of native pottery, objects of worship, musical instruments and weapons.

In the small room to the south the walls are decorated with original native paintings, on maguey paper and tanned leather. In the center is a small model in wood of the Xochicalco Pyramid in the State of Morelos.

In the small room to the north, in the northeastern angle of the building, are two great shelves in iron and glass which contain rich archæological collections of clay and stone articles.

The next room contains a number of photographs and drawings of ruins. The map of the City of Mexico, No. 11, on maguey paper, said to have been presented by Moctezuma to Cortez, hangs here. In the adjoining room the visitor will find specimens of native weapons, shields, bows, arrows, slings, etc. The next room is occupied by the magnificent stage coach of Archduke Ferdinand Maximilian, of Austria, a gorgeous piece of work, splendid

A Pottery Shop.

with gilding and carving; also two other carriages, one of which belonged to President Juarez and the other to Maximilian.

DEPARTMENT OF ARCHÆOLOGY.—The large room adjoining the room in which are contained the historical coaches referred to in the previous paragraph is devoted to a very fine collection of archæological objects. In the six center cases and side cupboards will be found clays, potteries, ornaments, marble vases, seals, arrow points, etc., all of which have been found in Mexico.

DEPARTMENT OF COMPARATIVE ANATOMY.—Leaving the Department of Archæology and mounting the first stairway to the left, the first door gives access to the room occupied by the Directors of the Museum and by the Secretary's office. The door in front leads to the Museum of Anatomy, Theratology and the Herbarium. Here is found a fine collection in these lines, gathered in different parts of the Republic of Mexico.

The first room of Comparative Anatomy contains 70 specimens of skeletons, 33 skulls, 40 brains and 38 different pieces, which, in their major part, belong to mammiferous animals and birds.

DEPARTMENT OF NATIONAL HISTORY.—Leaving the last room of Comparative Anatomy, and mounting the stairs to the next floor, the door to the left leads to this department. Turning to the left and passing through two rooms, room No. 1 is reached.

Room I. On the walls of this room can be seen the portraits of all the illustrious Franciscan Monks, in the History of Mexico, as Father Gante, Sahagun, Olmos, Margil and others. The most noted are: No. 1. A Portrait of Father Pedro de Gante, an illustrious missionary. No. 2. A Portrait of Father Andrés de Olmos, a remarkable linguist. No. 3. A Portrait of Father Bernardino de Sahagún, a distinguished historian. No. 10. A Portrait of Father Margil de Jesús, the founder of the Colleges of Queretaro, Zacatecas and Guatemala.

Room II. Hanging from the walls, in this room, there is a complete collection of portraits of the Viceroys of New Spain (1535-1821).

Also a collection of crayon drawings, by Velasco, of the ruins of Cempoala (State of Vera Cruz).

In the center, No. 72, *the Temple of Tajin,* or the *Papantla Pyramid,* in wood, and on a reduced scale.

No. 73. *The Grand Temple of Cempoala,* where Panfilo de Narvaez was defeated by Hernan Cortez.

Room III. Different objects of the Conquest. No. 106. A portrait of Cortez. Nos. 111 to 116. A coat of mail. Nos. 121 to 123. Three wooden chests, very ancient. Nos. 119 and 120. Frames for mirrors. Nos. 117 and 118. Instruments of capital punishment.

Room IV. Copies of Indian Codices, of the time of the Conquest. No. 135. A Map of the City of Mexico, in the first half of the eighteenth century. No. 136. A Map of the Drainage of the Valley of Mexico, through Huehuetoca, in the second half of the eighteenth century. No. 137. A Map of the "Alameda" (Park) of the City of Mexico, in 1778. No. 142. Portrait of the illustrious poetess Sister Juana Ines de la Cruz.

Room V. This room has been destined to relics of the Mexican Independence; of the Empire of Iturbide; and of the Republic, in some of its phases of actual times.

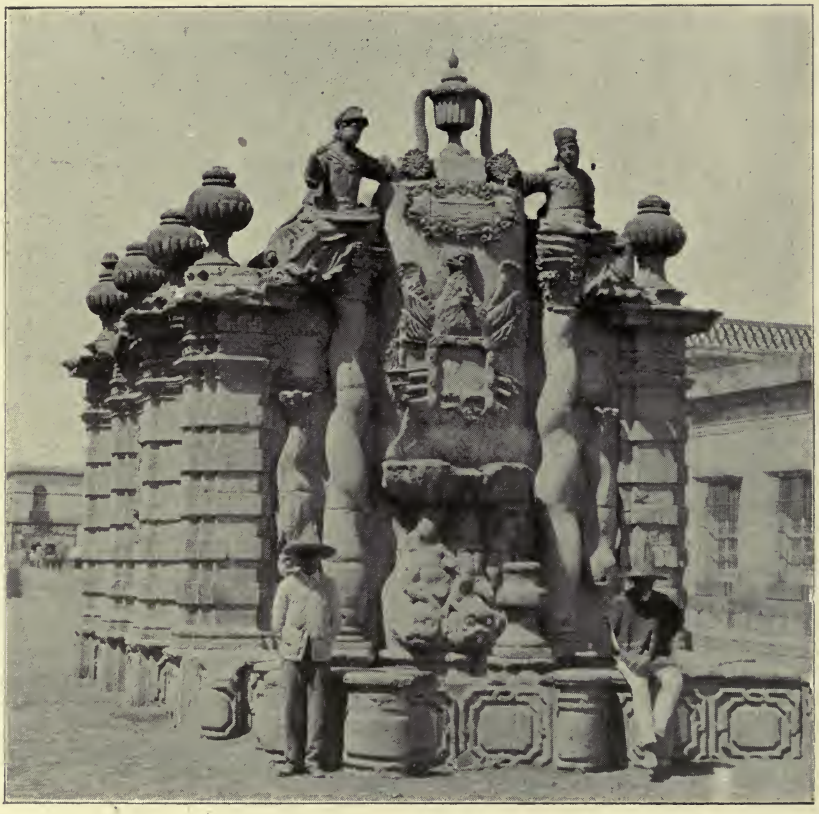
No. 160. In the walls: Portrait of the Mayor of Queretaro, Don Miguel Dominguez. No. 192. A wax statuette, the portrait of Iturbide. No. 193. Portrait of Guadalupe Victoria, the first President of Mexico. No. 194. Portrait of General Vicente Guerrero. Nos. 198 and 199. Portrait of General Santa Ana. No 208. Large equestrian portrait of Maximilian. No. 209. Bronze bust of Maximilian.

In the center: Three glass shelves, containing the state plates, dishes, etc., of the Court of Maximilian; the bed on which President Juarez died, July 18, 1872, covered by the

Mexican flag, the same which floated on the convent of La Rabida, Spain, on the fourth centenary of the discovery of America by Columbus. On the left-hand side may be seen the following interesting objects: No. 226. The death mask of President Juarez. No. 205. Cast of Ocampo's mask. No. 202. Frame containing one of the two pens with which was signed the Constitution of 1857.

In the glass case at the end of the room are a number of interesting historical objects, namely:

Nos. 160a to 164. Collection known as "Hidalgo." Different objects, some of which belonged to the immortal Father of Mexico's Independence.



Salto del Agua Fountain at the End of the Old Aqueduct.

Nos. 165 to 167. Collection "Morelos." It is claimed that these three objects were worn by the illustrious Morelos on the last night of his life.

Nos. 168 to 170. Collection "Iturbide."

Nos. 185 to 190. Collection "Riva Palacio." An interesting collection of objects which belonged to General Vicente Guerrero, and others not less rare and interesting.

Nos. 217 to 219. The "Juárez" Collection. A collection of objects which, some of them, belonged to President Juárez; and others, presented—after his death—by his family.

DEPARTMENT OF NATURAL HISTORY.—The entrance to this department faces the entrance to the Department of National History. In the entrance may be seen the imitation, in gypsum, of the skeleton of the Megaterium, put up and arranged in the posture of that prehistoric animal. The room to the left is devoted to Paleontology and contains the bones of elephants, horses, llamas found in the great Tequixquiac cut made for the drainage of the Valley of Mexico. The room to the right is devoted to Mineralogy and contains a large number of mineral specimens, crystals, meteorites, etc.

Following the Department of Mineralogy comes the Department of Zoology, as follows:

Room I. *Mammalia.* This room contains most curious specimens, as the Seal of the Tropics, the Mexican Tapir (a species unknown in Europe, owing to the immense difficulty of acquiring a specimen); and of the chief species of mammiferous animals of the old continent.

Room II. *Birds.* In this collection you can see the pretty *Humming birds,* the *Quetzal* and variegated singing birds of beautiful feathers, as the *Zentzontles* and *Calandrias* (thrush).

The series of *Eagles* and *Vultures* is worth seeing, and the *Harpy-eagle* and the *Buzzard-king* are, without any doubt, remarkable specimens. The latter is a king of Condor.

Room III. *Entomology.* Here is to be seen a most rich series of Mexican Coleoptera, collected by Dr. Eugene Dugès.

Room IV. *Reptiles, Fish, Batracians.* In the collection of reptiles, there are numerous specimens of *Iguanas, Rattlesnakes, Boas* and others. Remarkable among them, is the Scorpion (*Heloderma*), feared for his poisonous stings. Also, some *Sea Serpents.*

Room V. *Invertebrates.* In this room are found collections of Mollusks very rich indeed; and in the collection of Crustaceans—also in this room—is to be remarked the paw-nippers of a lobster of enormous size.

ROOM OF ANTHROPOLOGY AND ETHNOLOGY.—Entrance on left-hand side of room V. An excellent collection of skulls, skeletons, mummies, casts, photographs, furniture, implements, weapons, tools, etc.

MONTE DE PIEDAD.—The block of houses on the western side of the Plaza, opposite the Cathedral, and at the commencement of the Calle Cinco de Mayo, occupies the grounds of the extensive Palace of Moctezuma, in which this unfortunate Prince was taken by Cortez, November 14, 1519. After the Conquest, Cortez became the proprietor of the Palace and erected here a dwelling. In 1836 the Monte de Piedad, or National Pawn Shop, was established there. The institution was first established in the Old College, San Pedro y Pablo, on February 25, 1776, and was endowed with $300,000 by Count de Regla, whose fortune had been made in mining at Pachuca. His idea was to open a place where persons could borrow money, and be saved from the usurious charges of pawnbrokers and money loaners. At first no interest was charged, but as this was found impracticable, a nominal rate is now in effect. So low are the charges that it is really a boon to the people, and when the interest is not paid, the articles are sold and whatever amount remains over from the fixed charges is returned to the original owner.

The pawn shop is well worth a visit, as many objects of interest are found there, and tourists who are familiar with the value of diamonds, jewelry and other articles, are often able to secure some very fair bargains. Among the things to see there are some rare old souvenirs and bric-à-brac.

THE FLOWER MARKET.—Directly in front of the National Pawn Shop, and at one side of the Cathedral, is the Flower Market, which is certainly one of the interesting sights of the city. The best time to visit the market is in the early morning, preferably Sunday. At that time there will be found a most beautiful collection of all kinds of flowers, roses, pansies and violets predominating. The air for a block is made fragrant by their delicious

The Flower Market on Easter Sunday.

perfume. The flowers are very cheap, if one only has enough patience to wait until the prices come down to a reasonable figure, about one-third of the first price.

THE PORTALES.—The entire west side of the Plaza, extending from Calle de Plateros, is occupied by the Portal de Mercaderes, with its twenty-seven low and gayly colored arches and rows of stands and stores. The exterior of the pillars is decorated with advertisements, and under the arcades are found dozens of little stands for the sale of newspapers, lemonade, cigarettes, toys, leather goods and almost everything imaginable. It is one of the liveliest places in the city, and is the favorite resort for *rateros* (pickpockets), loafers and street peddlers. On the southern side of the square is the City Hall, or Palacio Municipal, a long two-story building with a *"portal"* of fourteen lofty arches about 250 feet long, built of gray ornamented sandstone, on the ground floor. Here are located the offices of the city and district Government, the headquarters of public coaches, and the city council. In the building are a number of fine oil paintings of the different governors, viceroys and rulers of the Republic of Mexico.

THE "THIEVES MARKET."—One of the interesting places to visit near the Plaza is the Volador, or "Thieves' Market," opposite the south end of the National Palace. Here will be found an immense collection of all kinds of odds and ends, from handsome shawls to old bottles. Articles of great value may occasionally be purchased. Visitors are warned against paying the first price asked, as the merchants expect to be argued down at least fifty per cent. The greatest number of stalls are always to be found on Sunday mornings.

Soldiers Off Duty.

The Torture of Cuauhtemoc.—Bas-relief on the Statue at Mexico City.

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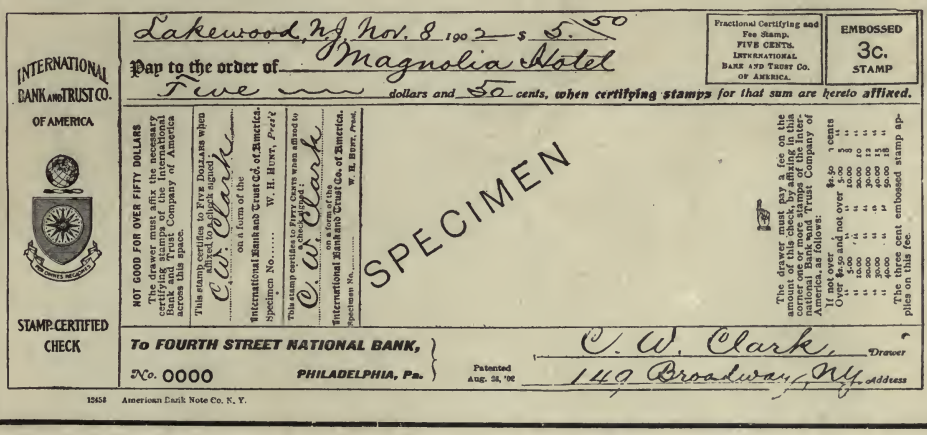

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FROM THE ZOCALO TO CHAPULTEPEC.

FROM the Zocalo to the Castle of Chapultepec is a most interesting and beautiful trip, and one of the first that should be taken by the tourist. Leaving the Plaza, the trip is made along Plateros; passing the church of La Profesa; thence along San Francisco street, splendid with its many French, German and American stores; by the ruins of the famous Franciscan monastery, that was so closely identified with the history of Mexico from Cortez to Juarez; then to the beautiful Alameda, the picturesque pleasure spot of the city, with its broad walks shaded by gigantic poplars. What could be more interesting! At one side of the Alameda runs Avenida Juarez, named for Mexico's great liberator. The trip is continued out the Paseo de la Reforma, flanked on both sides by the residences of prominent Mexicans. At the corner of the Alameda is the office of the Consul-General of the United States. Facing the Bronze Horse, and occupying a very commanding position, is the new home of Ignacio de la Torre, one of the very wealthy Mexicans, and son-in-law of President Diaz. On the same side of the Paseo, and a block further on, is the stone residence of Mr. Tomas Braniff, one of the builders of the Mexican Railway, which is noted for its luxuriously-furnished interior. Between the Glorietas de Colon and Cuauhtemoc, surrounded by a superb garden, is the home of the late Delfin Sanchez, son-in-law of President Juarez. To the left of the Cuauhtemoc statue is the new Paseo extension, almost entirely occupied by Americans.

LA PROFESA.—Two squares west of the Zocalo, at the corner of Profesa, or Third San Francisco, and Calle San José Real, stands one of the finest churches in Mexico—La Profesa. It is also one of the oldest churches, and dates its foundation back to 1595. Like all Catholic churches in the Republic, it has gone through many trials and privations, and its history is full of stirring events. The church is noted for two famous pictures, "The Adoration of the Cross" and "The Seven Sacraments."

The interior is very richly decorated in white and gold; and its main altar is one of the most notable works of the architect Tolsa. The magnificent drapings of crimson velvet embroidered with gold, used on the great festivals, were presented by Father Manuel Sanchez de Tagle y Bolea, a notable benefactor of the church. At the time of the purchase of the edifice by the Felipenses, its name was changed to San José el Real; but the name of Profesa, having been in current use for nearly seventy years, was too firmly fixed in the popular mind to be abandoned; and to this day that name is retained. The street upon which the church fronts, however, is called San José el Real—while the street upon its southern side, in reality the Third of San Francisco, often is called the Calle de Profesa. Upon this southern side of the church the municipality caused to be made, in the year 1885, a very pretty little garden. The buildings at one time belonging to the church have for the most part disappeared, and the few remaining have been materially modified.

HOTEL ITURBIDE.—Three blocks beyond La Profesa, on First San Francisco, is

The Patio of the Iturbide Hotel.

Éluxbé de.

the historical Hotel Iturbide, a large four-story building, in late Renaissance style, richly ornamented with stucco and painted. Through the high doorway we glance into the elegant large courtyard, surrounded by thirteen slender Doric columns which support the lofty arches. Iturbide occupied this palace from September, 1821, to March, 1823; from here he was drawn by the people in his carriage to the Congress, which gave him the title of Emperor, and from here he was taken to be crowned. On March 1, 1855, the building was opened as a hotel.

AMERICAN CLUB.—At the corner of Gante and San Francisco is the American Club, one of the most popular social institutions of the city. It has a membership of 600.

CHURCH OF SAN FRANCISCO.—Around no other building in Mexico cluster such associations as are gathered about the church of San Francisco. Truly has it been said that the history of Mexico is linked with it. It is now only a wreck of its former greatness, but, nevertheless, it still marks, in the most striking and dramatic manner, the story of the great struggle made by the Mexican people for their religious liberties. For three centuries it was the center from which radiated the commanding influence of the Franciscan order. This order was established in Mexico in 1525, three years after the Conquest, by a band of Franciscans, commonly known as the Twelve Apostles of Mexico, and Fray Pedro de Gante, one of the five missionaries to the Indians, who came to Mexico in 1523, and whose holiness and usefulness of life endeared him to all he met. He joined the Twelve Apostles at Mexico City, and together they laid the first foundations of the order that afterward became such a power in the National life.

Selling Charcoal.

The ground on which the church now stands is supposed to have been a part of the Palace of Moctezuma, and the famous wild-beast park, of which Cortez wrote, is believed to have been located exactly on this spot. Much of the material employed in the construction of the first church came from the old Aztec Teocalli, which was destroyed by the Spanish soldiers. During the years of the Viceroys, the church prospered, increasing in wealth and buying property, until it owned a tract of land, bounded by Calle de Zuleta, San Juan de Letran, First San Francisco and Calles Coliseo and Colegio de Niños. What is now the Hotel Jardin was the infirmary and lodging-house of the monastery. Across the garden is the old refectory, now a storeroom. The Iturbide Hotel is on ground intended for a convent, and the San Carlos Hotel is also within the lines of Old Francisco. It was an estate which, at the present time, would be worth many million dollars.

The first assault upon the integrity of the Franciscan establishment was struck by President Comonfort in 1856. Positive information reached him upon the 14th of September

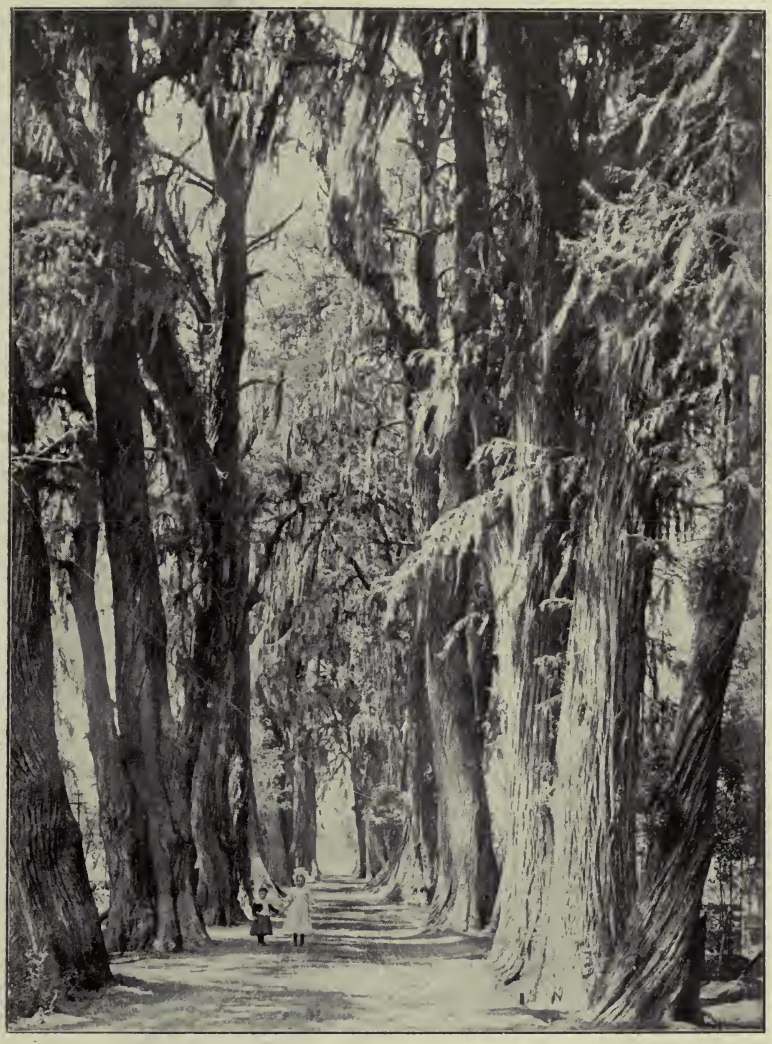
The Three Domes of the Church of San Francisco.

of that year that a conspiracy, having its origin in this monastery, had been formed for the overthrow of the existing government and the establishment of a government in harmony with the views of the ultra-clerical party. The revolution was to begin on the 16th of September—the great National holiday commemorating the Declaration of Independence. Comonfort acted with his customary energy. On the morning of the 15th the monastery was taken possession of by Federal troops and the entire community of monks placed under arrest; on the 16th a decree was promulgated ordering the opening of a new street, to be called Independencia directly across the middle of the Monastery inclosure from east to west; and on the 18th another decree was promulgated in which the treasonable acts of the members of the Order were recited, and, in punishment of this treason, the monastery was declared suppressed and its property forfeited to the State. Satisfied, however, with having proved the supremacy of the civil to the religious power, Comonfort annulled the decree of suppression by a decree of February 19, 1857, that permitted the

The Lottery Building in the Alameda.

reestablishment of the monastery. But the decree did not restore the commanding moral standing of the Order lost through its temporary suppression, any more than it restored the real estate sacrificed to make way for the new street that in the interval had been opened. It was this bold act of Comonfort's that made possible the bolder act by which Juarez, four years later, extinguished all the religious orders at a blow—the general catastrophe in which the great Franciscan establishment found its end. On the 27th of December, 1860, the army of Juarez entered the city, and immediately made operative and effective the decree of July 12, 1859. The monastery of San Francisco was closed at once; early in 1861 the jewels and pictures were removed from the church—the latter going to the Academy of San Carlos; the altars were destroyed; the bells were taken from the tower, and, a little later, the construction was begun of the houses upon San Juan de Letran by which the façade was hidden and the main entrance closed. In the following April a street was cut through the property from north to south, crossing or passing very near to the site of the first chapel of the Indians; and in the name given to this street, Gante, is preserved a memorial of the good work here wrought by the purest and noblest Franciscan ever known in New Spain.

The Entrance to the Paseo.



Under the Cypress Trees in Chapultepec Park.

In 1869 the great church was sold for Protestant purposes, and the Trinity Methodist Episcopal Church on Gante street was built from a part of the old wall. The main church fronting on San Francisco street was bought and occupied for some years by Christ Episcopal Church, but later was sold to the Catholics.

In the Franciscan group there were seven churches and chapels, famous throughout Mexico. On San Juan de Letran, Independencia and Gante streets, some of the old façades can still be seen. All of the seven churches have now disappeared, with the exception of Our Lady of Aranzazu.

THE JOCKEY CLUB.—On the opposite side of the street, and in the same block, stands the handsome clubhouse of the Mexican Jockey Club, commonly known as the House of Tiles. It is entirely unique and has an air of Old Spain about it. It was built in

Residences on the Paseo at Mexico City.

the eighteenth century by the Count del Valle, and used by him as his residence. Its façade is entirely encrusted with porcelain tiles of blue and white, which were imported from China, and which were, at that time, worth their weight in silver. The entrance is massive and elegant and the interior no less striking. On the ground floor to the left is the library, which contains a valuable collection of books. The grand stairway is a fine piece of work. It is practically unchanged from olden times. A large lamp with alabaster globes is at the turn of the landing; it was under its shadow that the Count del Valle met his death at the hands of an assassin. Porcelain tiles are also used largely in the decoration of the interior, and *"tumbago,"* a bronze composite, brought from China in Spanish galleons, is used for the railings. The Jockey Club was organized in the year 1881, and numbers among its members the most exclusive of Mexican society. There are very few foreign members. The club owns a race track at Peralvillo, between the city and Guadalupe, and meets are held there in the fall and spring.

Entrance to the Alameda.

Directly adjoining the Jockey Club and fronting on the Plazuela de Guardiola is the splendid residence of the Escandon family, a part of the first floor being used for the city ticket office of the Mexican Central Railway.

Horsemen on the Paseo.

NATIONAL THEATER.—Adjoining the Alameda and facing Puente de San Francisco is the site of the National Theater of Mexico, which is being built by the Mexican Government. It will be a magnificent structure and will cost approximately $2,000,000.

THE ALAMEDA.—A pleasing stretch of green sward in the center of the city is the Alameda, a cool and restful spot. It is the public park of shrubbery and shade trees, with monuments and fountains that invite one to loiter and rest. During the week it is the favorite playground of children, as they can romp to their hearts' content along the broad walks and in the center glorietas. On Sunday morning and feast days it becomes a theater of a most brilliant and fashionable assemblage. A bright-colored awning is erected over one of the wide walks; chairs are put at both sides,

The Columbus Statue.

and at 11 o'clock the crowds commence to congregate. A military band lends *éclat* to the occasion, and at 12 o'clock the promenade is a kaleidoscope of moving colors. Here the youth of the city gather and the stolen glances, which form the only intercourse allowed between the sexes, flash back and forth between youth and maiden. Even though deprived of the opportunity for interchange of vows, for hand-clasping and tender greeting, it is evident that the young Mexican girl, true to her traditions, can make as much havoc with her dark, languishing eyes, as her Northern sister provided with all the accompaniments of modern courtship. Some of the girls to be seen on the Alameda are exquisite, with the superb eyes, the rippling masses of dusky hair, the low forehead, the olive cheeks, with which the Spanish type has always been painted by the poet's imagination. The Alameda is so called because it was first planted with alamos, or poplars. The name is now generally applied to any large pleasure-ground or park. In 1592 the Viceroy, Don Luis de Velasco, requested the City Council to set apart a portion of the city's funds for making a Paseo

Private Residences on the Paseo.

for the City of Mexico. The very ancient Indian market of San Hipolito was selected, the tract at that time embracing only a portion of the present Alameda. It was planted with poplar trees, made beautiful with fountains and flowers and was inclosed with a wall pierced by gateways. In the open space westward was the *Plaza del Quemadero,* notable because of a stone platform upon which victims of the Inquisition were burned. In 1770 the *quemadero* was removed and the Plaza made a part of the Alameda, thus making it about forty acres in extent. It has been gradually improved since that time and is now in perfect order. Quantities of roses and flowering shrubs have been planted, the fountains repaired, two handsome music-stands erected, and other substantial improvements made. Concerts are given there Thursday morning and Sunday morning and afternoon. In the center of the southern side has been placed the octagonal Moorish exposition hall from the World's Fair in New Orleans. It is now occupied by a lottery company.

PASEO DE LA REFORMA.—Three blocks from the west corner of the Alameda, the famous Paseo de la Reforma commences. It runs in a direct line from the *plazuela* in which stands the statue of Charles IV. to the gates of Chapultepec—a distance of three miles. It is the Bois de Boulogne of Mexico, and on Sunday and Thursday afternoons, when there

View of Paseo and Valley from the Castle of Chapultepec.

are concerts in the glorietas and at Chapultepec, the review is quite imposing. Through this magnificent driveway hundreds of brilliant equipages pass and repass. Every Mexican family that makes any pretensions to social distinction must have a carriage and appear on the Paseo. A half-hour before dusk it is a beautiful sight. The carriages are full of brightly-dressed ladies and children, with drivers and coachmen in splendid and showy livery. Young men and boys in *charro* suits, with big gold and silver braided *sombreros,* dash by on fiery steeds. It is here you see the Mexican girl in all her beauty, reclining upon the cushions of her carriage with nonchalant grace. Here you meet with nods and smiles, expressions of joy and happiness on every face, and with that fascinating little Mexican greeting, which is spoken with the fingers. It is the proper thing on Sunday afternoons to drive from the Zocalo to Chapultepec, the return being made at dusk.

To Empress Carlota the idea of the Paseo is credited. At any rate it was established during the empire of Maximilian and became at once the fashionable drive. It is a broad, smooth boulevard, two hundred feet in width and shaded by a double row, on each side, of splendid trees. Beneath the trees are broad footways, along which carved stone benches are placed at short intervals. The Paseo widens here and there into circles called glorietas. These circles are four hundred feet in diameter and there are six in the three miles. Two of these already are adorned with imposing monuments, Columbus and Cuauhtemoc. In a third a monument to Independence will be erected, and the others will be devoted to the memory of men illustrious in Mexican history. Continuing in the direction of Chapultepec a series of bronze figures, about life size, have been erected. These are placed on pedestals of stone about seven feet high and represent modern men of Mexico. It is proposed to continue the erection of these statues, the various states of the union each adding two of their famous men deemed worthy of the honor. Many improvements are being made in the Paseo, the principal work being the construction of two drives on each side of the main drive and separated from it by gardens. When completed the width of the Paseo will be four hundred feet.

An Ice Cream Man on the Paseo.

THE EQUESTRIAN STATUE OF CHARLES IV.—At the entrance to the Paseo stands the heroic statue of Charles IV. of Spain, which is the largest piece of single bronze and the most notable public monument on the Western Continent. The height of the horse and rider is fifteen feet nine inches, and the weight 60,000 pounds. The King is dressed in classic style, wearing a laurel wreath and holding in his right hand a raised scepter. The horse is represented in the act of walking slowly, the left forefoot and the right hindfoot being raised. The general effect of the work is heavy, but the lines and composition are good; the figure is well seated, and the action of the horse is excellent.

The Cuauhtemoc Statue.

The statue was cast August 4, 1802, and is the work of Don Manuel Tolsa. It was first placed in the plaza November 29, 1803, and was formally unveiled, with great ceremony, on December 9th of the same year. Here it remained until 1822, when the feeling against Spain became so bitter, and the sight of the statue of one of her most-disliked kings became so offensive to patriotic eyes, that it was taken down from its pedestal and placed in the *patio* of the University, where the Thieves' Market now stands. Here it remained until 1852, when it was moved with great labor to its present commanding position. It bears an inscription to the effect that Mexico preserves it as a work of art and not as a monument.

THE COLUMBUS MONUMENT.—In the next glorieta, known as *Glorieta de Colon,* stands the handsome monument to the discoverer of the New World by the French sculptor Cordier. It was a gift to the city from Don Antonio Escandon, a public-spirited citizen. The base of the monument is a large platform of basalt, from which rises a square mass of red marble, ornamented with four bronzes in relief; the rebuilding of the monastery of Santa Maria de la Rabida; the discovery of the Island of San Salvador; a fragment of a letter from Columbus to the Raphadi Sauris, and the dedication of the monument by Sr. Escandon. Above these pictures, surrounded by pedestals, are life-size bronze figures of the four priests most noted in the history of Mexico. The figure of Columbus, a masterly conception of the admiral, stands at the top, upon a pedestal of red marble. His right arm is outstretched and he looks as if he was viewing for the

The Bronze Horse.

first time the new continent. The work is excellent, and has been very much admired by artists. It stands in a little garden in the center of the glorieta, which is planted with bright-colored flowers.

THE CUAUHTEMOC STATUE.—The next glorieta is dedicated to the last Emperor of the Aztecs, the hero of the resistance which Mexico made against the troops of Cortez. It is one of the most beautiful monuments which adorn the capital, combining as it does work of the modern and ancient school. Cuauhtemoc is represented in a statue of bronze, five meters in height, in the act of throwing a battle spear. The figure is well proportioned and is perfectly poised. The pedestal is of stone, carved with fluted columns and is typical of the Aztec architecture. There are two scenes of the life of Cuauhtemoc in the bas-relief; one when he was in prison in Mexico, and the other of his torture. On the four sides of the pedestal are the names in bronze letters of four Aztec generals—Guitiahuac, one of the Emperors and hero of the *Noche Triste,* when Cortez was disastrously defeated; Coanacoch, Tetlepanquetzal and Cacama, three historic defenders of their country. The monument was dedicated August 21, 1887, and is the work of Don Francisco Jimenez. Every

Moctezuma's Tree and the Castle of Chapultepec.

August festivals are held in the glorieta by the Indians, at which time speeches are made in the Aztec language.

STATUE OF INDEPENDENCE.—In the second glorieta beyond the Glorieta de Cuauhtemoc is being erected a magnificent statue dedicated to Independence.

CHAPULTEPEC.—Standing out very effectively, upon its craggy height, at the end of the Paseo de la Reforma, is the Palace of Chapultepec, the home of the President of the Mexican Republic. The hill is a solid mass of rock, two hundred feet higher than the surrounding territory, surmounted by the castle, an immense building in which are many things of interest for the tourist. It is in the legends that the Palace of Moctezuma was on the Hill of the Grasshopper, called Chapultepec. Here the last of the Emperors wandered

The Monument to Cadets Who Fell at Chapultepec.

with his dark-eyed ladies, beneath these gigantic trees. Here he rested, perhaps, smoking his "tobacco mingled with amber," and slept, his dreams unhaunted by the visions of the stern traveler from the Far East, whose sails even then were perhaps within the sight of shore. Here he was borne in his palanquin, and from the very rock where the castle now stands, he may have looked out upon his fair Capital, with its surrounding lakes covered with canoes, its outstretched villages and temples, and its gardens abloom with flowers. Here he met Cortez, and the caves and pools and woods are even now haunted by the shade of the conqueror's Indian love, the far-famed Doña Maria.

In the year 1783 the Viceroy Don Matias de Galvez obtained permission from the King of Spain "to repair and put in order the palace of Chapultepec," thus implying that before that date an edifice of considerable proportions had crowned the hill. In this case, however, repair meant reconstruction. The death of the Viceroy delayed for a short time the execu-

tion of the work; but it was pushed forward so rapidly by his son, Don Bernardo de Galvez, who also was his successor in the viceroyalty, that the new palace was completed in 1785, at a cost of upward of $300,000. Very considerable additions to the building have been made both in Viceroyal and Republican times, and further additions were made to it during the brief reign of Maximilian—who made it his residence. In the year 1887 plans were perfected for making Chapultepec the Presidential residence. Large sums were expended in necessary renovation; and the palace is now the official home of the President of the Republic.

Surrounding the Castle is a handsome public garden, which has in late years become a favorite resort for the people of the city. It is constantly being beautified and improved. The cypress groves at the foot of the rock are among the wonders of the world, and are

The West Point of Mexico.

not surpassed in magnificence anywhere on this continent. Here, for centuries, has stood "Moctezuma's cypress," a stupendous tree, dark, solemn and stately, of majestic height and forty-one feet in circumference. Science says that it was already old when Moctezuma was a boy, and it is still vigorous in the days of Diaz! From the lower branches festoons and soft draperies of long gray moss sway lightly to and fro. The Castle is reached by a winding carriage road, on one side, and at the top stands a detail from the cadet corps, beyond which there is no passing without a permit from the Secretary of Comunicaciones, Plazuela de Santo Domingo. The view from the marble terraces is one of the most magnificent in the world. It has been described in the following language:

"The view from the esplanade is beautiful indeed. Tacubaya, almost hidden by trees, is in the middle distance, and beyond, on the rising hills, other towns and villages; and still beyond the mountains are the great snowcapped peaks of Popocatepetl and Ixtaccihuatl. If you agree that the vista from the esplanade is very beautiful, pass through the garden to

the overhanging balcony on the other side, and look out over the broad sweeping plain of the valley. To the right is the field of Churubusco, and farther on the shimmering waters of Lake Texcoco. In front, the magnificent city, with its hundreds of towers. The tallest, overshadowing all the others, are the Cathedral's. Beyond the city's spreading squares you can see the hill and church of Guadalupe. Following the range of vision around to the left there is the suburb of Tacuba, the hill of Los Remedios; and nearer to where you stand is the battleground of Molino del Rey. The magnificence of the picture baffles all description; it is wondrous to behold, and the memory of it lives with you always. Far below your feet the tall cypress-like trees shade the modest monument erected to the memory of the Cadets who fell in the defense of the Capital from the assaulting Americans in 1847. The names on the shaft tell of those whose lives went out in the merciless fire of a superior army. A monument was not needed, except in their honor, for the memory of these brave boys lives in the hearts of their countrymen. There are fresh beauties in the hanging-garden filled with pretty flowers, in the galleries, adorned in Pompeian color, but these do not detain—there is too much grandeur in the view—and you wander again to the terrace and gaze over the valley to the blue rim of the mountains melting into the lighter blue of the sky, and are loath even to leave for the magnificence of the interior of this splendid palace."

The Castle is indeed a beautiful building. A double row of light and elegant arches in white and pale-tinted marbles marks the broad colonnades from which the main body of the palace springs into the air with an effect of great delicacy and beauty. All the rooms open on these marble balconies; and on the uppermost flight, reached by an exquisite stairway with gilded balustrades, have been built fountains and terraced gardens, enchanting as the hanging-gardens of Babylon. Around under the arches the walls have been painted in fine copies of Pompeian frescoes and Greek designs, executed with great purity both of color and of form. This flowery arbor, perfumed and beautiful, forms the center around which cluster the rooms of the palace. These are convenient for the purpose of summer residence, and contain some marvellous ceilings, wherein Cupids play among tangled flower-wreaths or blow on conchshells to waken sleeping Love.

The President and his family live at Chapultepec only in the summer. His rooms consist of a magnificent suite, reception-room, boudoir, bedchamber, dining hall, smoking and card rooms, all handsomely furnished. There are very few ancient articles of interest in the Castle, although it is a heritage from the Viceroys. Much of the beauty of its decoration is due to Empress Carlota, though all that was indicative of the Empire has disappeared. In the ante-room at the corner of the esplanade are two chairs that belonged to Cortez. Just after the entrance to the winding road leading to the Castle is passed a large cave will be noted. In this cave is now placed an elevator running to the top of the rock.

No trip to Chapultepec is complete without a drive around the Castle, passing through groves of immense cypresses. There are walks and drives of miles of shady way.

A part of Chapultepec is occupied by the National Military Academy, the West Point of Mexico, where the officers of the army are trained.

The Torture of Cuauhtemoc.—From the Original Painting by Leandro Yzaguirre, in the San Carlos Gallery.

PLACES OF INTEREST.

Portrait of Maximilian in National Museum.

NATIONAL ACADEMY OF FINE ARTS.—Two squares east of the Cathedral, and one square from the National Museum, is the National Academy of Fine Arts, usually called the Academy of San Carlos. The building is open daily from 10 A. M. to 2 P. M. Admission is free.

This school of Fine Arts was established by Charles the Third, March 15, 1778, as a School of Engraving, which was opened in May, 1779. Previous to that time the eminent Franciscan Father, Pedro de Gante, founded a school of music and drawing in 1529. This was the parent Art School in Mexico. The present Academy was formally opened on November 4, 1785, and soon exercised a great influence. In the latter part of the seventeenth century, painting received its greatest impetus in Mexico. The Catholic Church had acquired great riches and was able and ready to spend large sums for the artistic decoration of its buildings; thus $9,000 and more were paid for a large good picture. On that account fine artists were incited to send their work, or to come to Mexico. The wars of independence from 1810 to 1843 made art struggle hard for its existence. President Santa Ana gave, in 1843 the impetus for its restoration, and in 1846 a new era of art in Mexico, and the so-called "Modern Mexico School," in imitation of the Roman School, was founded.

The present collection is well worthy of an extended study. The gallery was established in 1846, and since 1861 it has been enriched by many large and fine paintings from the sequestered churches.

The school is now in fairly flourishing circumstances. It receives a regular allowance from the Government. The attendance at the classes averages about 100, and prizes are given for meritorious work by pupils, including a Roman prize of a pension of $600 a year, for six years. In the following brief catalogue only the more important pictures are mentioned.

After crossing the courtyard, the ascent is made by a stone staircase to the galleries on the second floor. On the landing are three large oil paintings, by José Juarez, taken from the convent of San Francisco; at the right, "San Salvador de Orta;" in the center, "The Wonders of St. Franciscus;" at the left, "The Death of St. Franciscus." At the end of the staircase is a narrow hall, which forms a part of the drawing-room, which is always occupied by a dozen or more students. To the right is found the first room of the picture gallery.

An Episode of the Conquest.—From the Original Painting by Felix Parra in the San Carlos Art Gallery.

First Room. Devoted to pictures of the "Old Mexico School." Commencing at the right the principal pictures are:

1. "St. Cecile," by Echave, the Elder, painted on wood, style of Florentine School, from the Church of San Agustin.

3. "Assumption of Mary," by A. Vazquez.

5. The quaint picture of the little saints and martyrs, Justo and Pastor, by José Juarez, from the convent of La Profesa (1653).

6. The wonderfully fine "Martyrdom of St. Apronianus," by Echave, the Elder (1602).

7. "Apparition of Virgin to St. Ildefonso," by L. Juarez, upon wood.

11. The delightful portrait of "Don Joaquin Manez de Santa Cruz, at the age of four years," by Nicolas Juarez.

12. "Christ on the Mount of Olives," by L. Juarez, probably his best picture.

18. "Christ in the Garden," by Echave, the Elder, from the convent of La Profesa.

20. "Adoration of the Magi," by J. Jaurez.

21. "The Holy Family," by Echave, the Elder.

29. "Christ and St. Thomas," by Arteaga, an impressive picture. It will be noted that the principal figure in this picture is less well treated than the secondary figure.

Second Room. "Old Mexican School" continued. (Numbers begin at right from the entrance.)

47. "Apparation of Virgin and Christ to San Francisco," Echave, the Elder.

52. "Martyrdom of St. Ponciano," by Echave, the Elder.

55. "Christ and the Adulteress," by J. Ibarra. There is a charming bit of expression in the face of the boy leaning forward in this picture.

Travasuras del Amor, by Manuel Ocaranza.

60. "Espousals of Christ and Virgin," by S. Arteaga.

73. "Virgin of the Apocalypse," by Cabrera (1760). A striking picture.

75. "Interior of the Convent of Betlemitas," by Villalpando, interesting, rather because of the subject than because of the quality of the work.

85. "Adoration of the Magi," in which the painter, Nicholas Juarez, has introduced his own portrait, the second figure on the left, in blue drapery.

88. Eight pictures out of the life of Christ, by J. Ibarra.

95. (Above the door.) "The Holy Sepulcher," in which the light is so well carried off of the faces of the Virgin and Magdalen.

Fray Bartolome de la Casas, Protector of the Indians.—From the Painting by Felix Parra.

Third Room. "European Masters of various schools, in original and copies." (Numbers begin at the right from entrance.)

1. Very striking portrait, a woman in the habit of a Dominican Nun. Is believed to be a portrait of Maria de Austria, second wife of Philip IV. By Carreno.

2. "St. Gregorius, the Great."

9. "St. John, the Baptist, in the Desert," attributed to Murillo, and certainly by him, or a very good artist of his school.

14. "St. Sebastian," attributed to Van Dyke.

34. "The Fall of Man," attributed to Michael Angelo.

La Reina Xochitl, by Jose Obregon.

39. "The Seven Virtues," painted on wood, attributed to Leonardo. Whatever its source, this picture possesses undeniably great qualities. The drawing is wonderfully fine, and the superb coloring is enchanting.

61. "Christ, Tormented," in the style of Rivera, believed to be the work of Rubens. Note the mocking face of the young fellow at the right, exactly in that artist's style.

65, 66, 67, 68. Four large pictures in the style of Murillo—"St. Anthony," "St. Catalina de Sena," "The Sacred Family" and the "Flight into Egypt."

75. "Burial of Christ," unfinished painting by Rubens.

78. "Episode of the Flood," by Coghetti.

90. "Allegory of the Conquering of Virtue," by Francisco Podesti.

98. "St. John, the Baptist," by Ingres.

111. "St. Isidorus, the Farmer," by Rivera (Spagnoletto).

117. "Christ in Emaus," by Zubaran (1739).

La Caridad Romana, by Luis Monroy.

124. "Mary at the Tomb," by Rivera (1840).

123. "St. John of the Lord," one of the most famous pictures in the gallery, by Murillo, a replica of this picture in the Church of the Caridad, in Seville.

Fourth room (reached through door at the right hand, west wall). "Landscapes of Modern European and Mexican Artists." (Numbers begin at left from entrance.)

1. "Interior of the Convent of San Francisco," by Landesio.

5. "Park of Chapultepec," by Coto.

18. "Courtyard of Old Convent," by Velasco.

20. "Valley of Mexico," by Landesio.

22. "Highway of Chapultepec," by Dumain.

Also two views of the Valley of Mexico, by J. M. Velasco, "At Lake Chalco," by L. Portu, and the "Courtyard of the Former Hospital Real," by C. Rivera.

Fifth Room. (At the end of the third room.) "Various Masters." The pictures in this room have not yet been classified, or numbered. There are, however, some very interesting pictures, which are hung in rather bad light. Here may be seen a very fine Othello in modern Italian school.

Sixth Room. (Reached through columns on eastern side of third room. The ceiling is decorated with frescoes and busts of celebrated men.) "Modern Mexican Artists." (The numbers begin at the right.)

3. "Sacrifice of Abraham," by Rebull.

4. "Holy Family," by R. Flores.

7. "Abraham and Isaac," by S. Pina.

9. "Christ and Magdalena," by Manchola.

12. "Columbus at the Royal Court, after the Discovery of America," by J. Cordero.

16. "Dante and Virgil."

22. "St. Charles Borromeo." This picture won for its painter, Salome Pina, the Roman prize.

31. "Columbus as a Youth," by Obregon.

41. "Queen Isabel of Portugal," by Clavé.

Seventh Room. (At the western end of the sixth room). Here are found the best utterances of modern Mexican art, some of the work being of a very high order of excellence. The room is ceiled with frescoes, busts of benefactors, and professors of the Academy, painted by its scholars. (Numbers begin at the right).

1. "Roman Charity," by Luis Monroy, a striking picture.

2. "Sleep of the Christian Martyrs."

4. "St. Luis Gonzaga during the pest in Rome," by G. Carrasco.

6. "Cortez before Moctezuma," by J. Ortega.

14. "Brother Bartolome de las Casas, Protector of the Indians," by F. Parra. In nobility of subject, grandeur and simplicity of treatment, and strong but subdued color, it ranks as one of the great paintings of the world. Work such as this affords ample ground for faith in the future of Mexican art.

15. "Xochitl and her Father, Papatzin, Presenting the Toltec Prince, Tecpancaltzin, with the new drink of Pulque," by J. Obregon.

17. "Galileo," by F. Para. A picture that would attract attention anywhere.

19. The very fine "St. Job," by Carrasco.

21. "An Episode of the Conquest (Cholula)," by F. Parra.

23. "Margaret Repenting," by Ocadiz, also a fine example of modern Mexican art.

The library, which occupies the large front room, also contains some fine pictures. At the lefa from the entrance is "The Martyrdom of San Lorenzo," by the Mexican José Juarez. Above the door "Destruction of Jerusalem," by the Italian Silvagni. In the background, "Immaculate Conception," by the Spaniard, J. Aguilera. Among the furniture

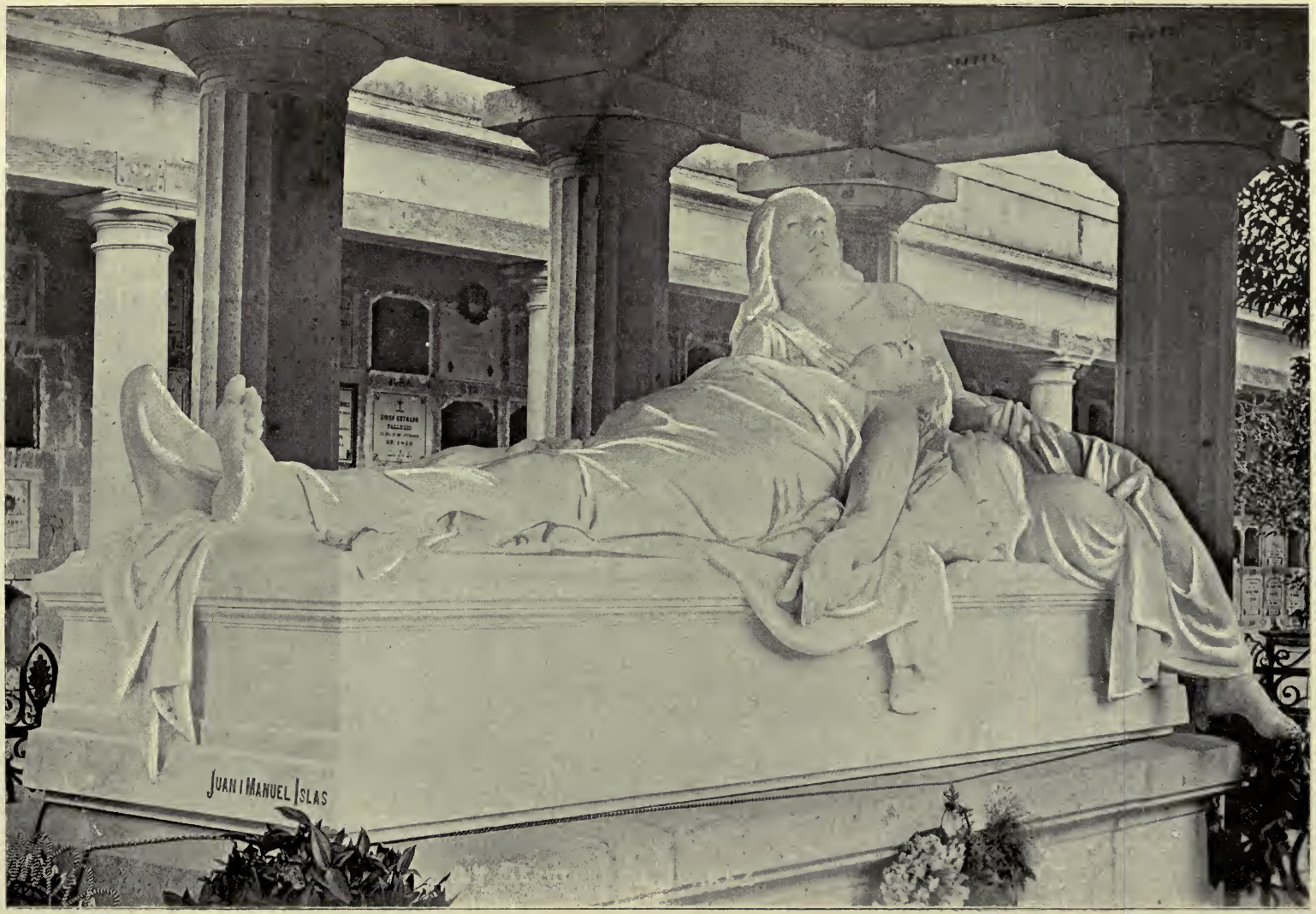
Carlos III of Spain, by Salbador de Maella.

La Visitacion, by Baltazar de Echave.

of the library is an elegant old armchair, once the property of Cortez. On it is the coat-of-arms of the city of Vera Cruz.

In one of the workrooms hang two pictures that have been greatly admired. One is the "Torture of Cuauhtemoc," by Izcaguerre, and the other is "Moctezuma," by Manuel del Valle.

The art gallery also has a good collection of medals and engravings which can be seen upon application to an attendant.



The Tomb of Juarez.

On the first floor is the Sculpture Gallery. It contains, in eight rooms, some few portrait busts, in marble, and a collection of plaster casts from the famous works of sculpture of Greeks and Romans.

THE NATIONAL LIBRARY.—On the Calle San Agustin, three squares south of Plateros, is the National Library. It is open daily from 10:00 A. M to 5:00 P. M. The building in which the library is housed, once the Church of San Agustin, is massive, of magnificent proportions, and both inside and out its architectural features are very fine. In common with all Spanish-American churches, its mass is admirable, and in this case, the columns, basso relievos, friezes and other embellishments are executed in excellent taste. Particularly to be noted is the fine basso relievo of San Agustin over the main

Patio of the Academy of Music.

portal. The building has upon its north and west sides an ornamental garden surrounded by a high iron railing, the posts being surmounted by portrait busts of the following named Mexican celebrities: Poets, Manuel Carpio, Francisco M. Sánchez de Tagle, José Joaquín Pesado, Fray Manuel Naverete and Netzahualcoyotl; dramatist, Manuel Eduardo Goroztiza; historians, Fernando A. Tezozomoc, Fernando A. Ixtlilxochitl, Francisco Javier Clavijero, Mariano Veytia, Lucas Alaman and Fernando Ramirez; jurist, Manuel de la Peña y Peña; philologist, Fray Juan Crisóstomo Nájera; humanist, Carlos Sigüenza y Gongora; naturalist, José A. Alzate; chemist, Leopoldo Río de la Loza; Joaquin Cardoso, José María Lafragua. Facing the garden, from a niche in the western wall of the Library, is a large statue of Minerva.

In the north front a notable portal, guarded by a wrought-iron gate, gives entrance to the marble-paved vestibule. From the pavement rises a line of Ionic columns, supporting the groined arches of the old choir; and from this stately vestibule the great nave of the

The Church and Square of Santa Domingo

building is entered—a magnificent hall, along the sides of which rise slender pilasters, supporting the rich cornice whence spring the arches of the vaulted roof. Between the pilasters formerly were the openings into the several chapels; these openings now are walled up, and the chapels form a series of alcoves parallel with the nave and connected with each other by door-ways cut through their dividing walls. Ample light is obtained from windows above the cornice, and from a noble window in the apse—in front of which is displayed a colossal cast in plaster, admirably modeled, of the arms of the Republic. Balancing this work, a fine statue of Time, also colossal, stands in an open arch above the choir. Ranged on pedestals along the walls of the great nave are colossal statues of the following named fathers of learning: Valmiki, Confucius, Isaiah, Homer, Plato, Aristophanes, Cicero, Virgil, St. Paul, Origen, Dante, Alarcon, Copernicus, Descartes, Cuvier

The Patio of the Old Convent of San Fernando.

and Humboldt. On each side of the entrance are medallion portraits, the one Juarez, by whom was issued the decree ordering the establishment of the Library; the other of Antonio Martinez de Castro, the Minister of Justice by whom the decree received its official authorization. Annexed to the principal building is the old chapel of the *Tercer Orden,* used at present as a storehouse for unclassified books. This quaint edifice, in shape of a Greek cross, contrasts very effectively with the majestic mass and elegant details of the Library building proper.

The Library, containing upward of 225,000 volumes, is composed mainly of books which were removed from the libraries of the several monasteries in accordance with the operation of the Laws of the Reform. It has also, notwithstanding its recent foundation, a considerable collection of standard and current works in Spanish, French, English and German —a collection that is increased annually by judicious purchases. Naturally, its source being remembered, its strongest departments are theology and Church history, in both of which it is very rich; and it is scarcely less rich in the department of Spanish-American

Garden and Entrance to the Church of San Juan de Dios.

history—which, indeed, during its first and second centuries, is little more than Church history under another name. The labor of organizing and digesting the chaotic mass of books here brought together has been very great; nor is it yet ended.

The Church of San Fernando.

THE SCHOOL OF MINES.—The School of Mines, known as *La Mineria,* is considered by all Mexicans, and with justice, one of the most imposing buildings, both in size and architectural treatment, in the Capital. It is located on Calle San Andres, one block from San Francisco street, and just behind the Jockey Club. The building was completed April 3, 1813, at a cost of $1,597,435, after plans by Don Manuel Tolsa. Scarcely was it finished, however, when the walls began to settle, and this continued until they were dangerously out of line and in many places cracked. So considerable was the injury to the structure, and so costly were the plans suggested for restoring it, that at one time the intention was seriously entertained of demolishing it. Fortunately, at this juncture, the skilful architect, Don Antonio Villard, presented a plan of restoration that was applied successfully at a cost of $97,000, in the year 1830. The curving lines of the cornices of the east side show how far the settling had gone before it could be stopped.

The Monument to Zaragoza.

The building is a very imposing structure. It has fine courts, galleries and stairways, and one hall of magnificent proportions. Decoration throughout, save in the chapel, is simple and in excellent taste. The chapel is decorated richly, containing a very elegant altar of bronze, and upon its walls and flat roof frescoes by the Mexican artist, Jimeno. The school possesses a serviceable library, an astronomical and meteorological observatory, fine cabinets of geology and mineralogy, and a museum of mechanical apparatus of considerable value. It was in this building, during his visit to Mexico in 1880, that General Grant was lodged.

A Mexican Lily.

CHURCH AND PANTHEON OF SAN FERNANDO.—One of the most interesting of Mexico's historic churches is that of San Fernando, two blocks west of the Alameda, and at one end of the little Plazuela of San Fernando. It was here that the *Independientes* held a mass to celebrate their triumphal entrance into the Capital. The church was built by the Spanish Brotherhood of San Fernando, and was one of the early missions. It was built from 1735-55, but was badly shattered by the earthquake of June 19, 1858, and was thereafter renovated. The interior, forming a Latin cross, is vaulted with flat stones, and possesses some large paintings. The noteworthy ones are in the sacristy (background) "Birth of Christ" and (right) "Duns Scotus, Before the Doctors of the Church." To the

left of the church is the famous San Fernando pantheon. It is one of the oldest cemeteries, and a fine example of the plan of wall burial now little used. It is the Westminster of Mexico, destined for Mexican celebrities, and containing now about 1,200 dead. In the main court rest President I. Comonfort, the imperial General T. Mejia, General I. Zaragoza, the historical defender of Puebla; President M. Carrera, and in a fine mausoleum, President Benito Juarez. The roof of this mausoleum is supported by sixteen Doric columns; in the center stands the sarcophagus, with the marble group. "The Mourning Country at the Corpse of its Liberator." It is the work of the Islas Bros., and is the finest piece of sculpture by Mexican artists. It was unveiled July 18, 1880. There are many other distinguished personages buried in San Fernando. The central niche of the eastern wall contains the remains of the two statesmen, M. Ocampo and M. Lerdo. A little towards the left, in No. 401, are those of President J. Herrera, and in No. 461 those of the tragedian, A. Castro. In the corner niche of the northern wall rests the political writer, L. Valle. In the eastern niche of the smaller court stands the monument of President V. Guerrero; in the center that of the imperial General, M. Miramon. In the north wall, rest the author of the National hymn, F. Bocanegra (No. 62), and the actor, M. Morales (No. 59). A memorial festival is held in honor of President Juarez at his tomb each eighteenth day of July.

The Noche Triste Tree.

THE NOCHE TRISTE TREE —At Popotla, a little village between Mexico and Tacuba, and reached by the Tacuba or Atzcapotzalco street cars starting from the Plaza Mayor, is the famous *Arbol de la Noche Triste*, the "Tree of the Dismal Night," beneath which Cortez sat and wept on the night of the terrible retreat from Mexico, July 1, 1520. It will be remembered that Cortez and his troops were driven out of the city over the Tacuba causeway after a terrible defeat, and Cortez remained under this tree all night. The tree, an *ahuehuetc,* identical in kind with those of the Park of Chapultepec, flourished in perfect health until a few years ago, when a fire was kindled beneath it by fanatical Indians, that seriously burned its trunk. Since then several of the upper branches have died. It is now protected by a high iron railing.

CEMETERIES.—The principal cemeteries of the City of Mexico are well worthy of a visit. The British Cemetery is situated at Tlaxpana Gate, on Tacuba Road. The Spanish Cemetery is on the same road. The French Cemetery is on La Piedad Road. Among the prominent tombs here is that of Minister Romero Rubio, which is generally covered

Monuments in the Spanish Cemetery.

with magnificent flowers. Dolores Cemetery, west of Tacubaya, the great burying ground of the poorer classes, is a particularly interesting place on All Souls' and All Saints' Days, when the entire population of Mexico City turns out to honor its dead.

THE AMERICAN CEMETERY.—On the western edge of the city, on the *Calzada de San Cosme,* is a little patch of ground possessing peculiar interest for Americans, and especially for those who reside in Mexico. Though on Mexican soil, it is American in the fullest sense of the word, for the full and perfect title is vested in the United States of America. It is the only piece of ground that the United States Government owns, located in a foreign country. The cemetery was established in 1851, under an act of

Congress. Seven hundred and fifty soldiers, killed in the war of '47, are buried together in a single grave. In memory of them a simple granite shaft, six feet in height, has been raised. On one side is the inscription:

TO THE MEMORY
of the
AMERICAN SOLDIERS
Who Perished in This Valley in 1847,
Whose Bones,
Collected by Their Country's Order,
are Here Buried.

On the other side is a marble tablet, inserted in the granite, on which is written without comment, "CONTRERAS, CHURUBUSCO, MOLINO DEL REY, CHAPULTEPEC, MEXICO."

In the American cemetery are buried many well-known Americans who have died in Mexico. In 1899 the cemetery was closed for burial purposes, except for the remains of old soldiers. A new American cemetery has since been opened near the historic town of Tacuba, about thirty minutes' ride from the city. It contains forty-six acres of land. By a special concession from the Mexican Government, British subjects, as well as American citizens,, may be interred in these grounds.

The new cemetery has been beautifully laid out, and, as it appears to-day, it compares well with the best American and European cemeteries. The management has displayed great originality in laying out the grounds, which have more the appearance of a beautiful park than a cheerless burying ground; and at the same time the site is invested with all the sacredness pertaining to a burial place for the dead.

Inspecting Police on the Paseo.

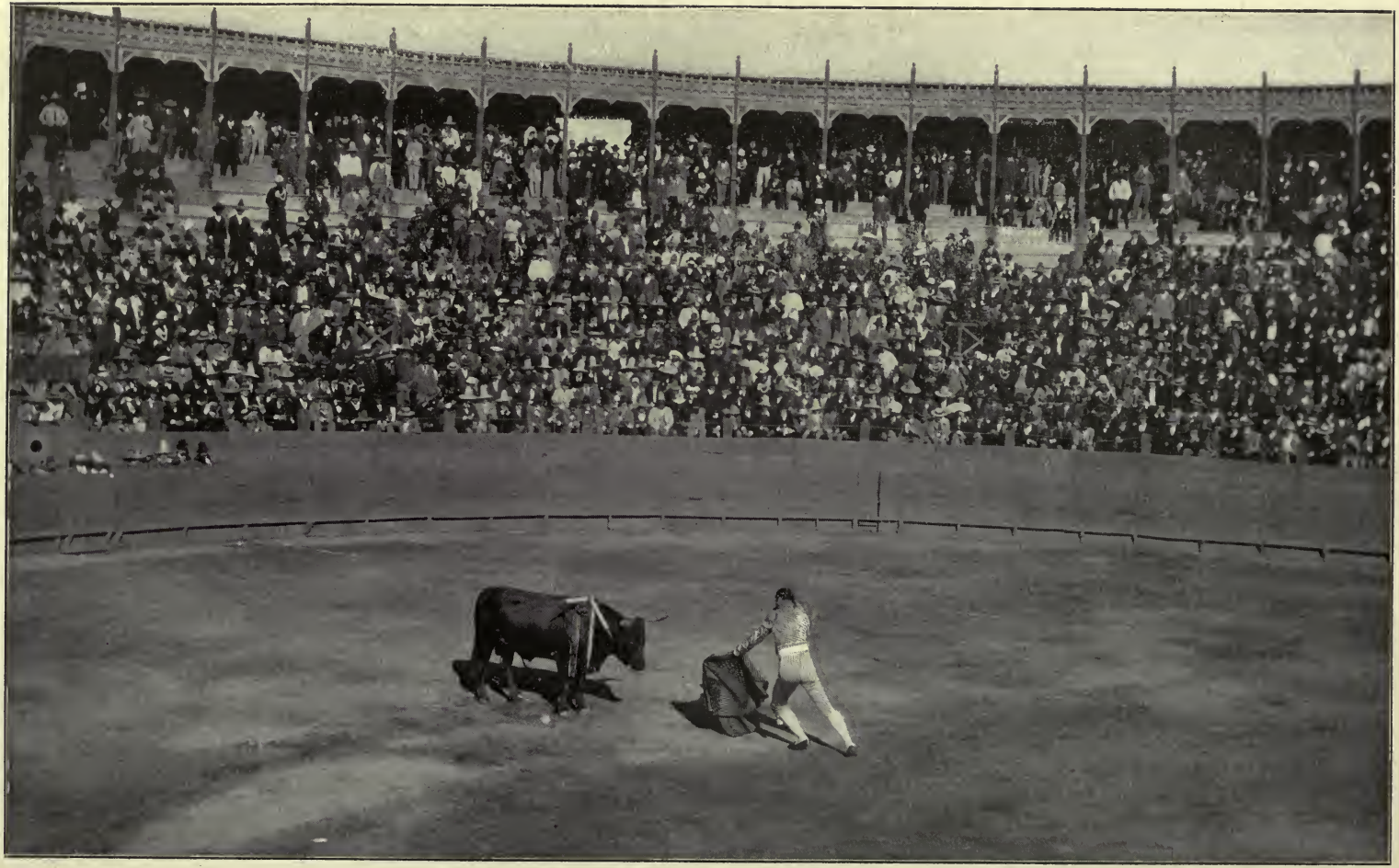
Entrance of the Cuadrilla. for bull fight

AMUSEMENTS.

SUNDAY is Mexico's day of recreation. As in all Catholic countries, the people, as a rule, go to church in the morning, but seek amusement of some sort in the afternoon. Sunday's pleasures take the form of the bullfight or the theater—perhaps a combination of both, if the purse can stand it. It is only on Sunday that the bull-fight takes place, and the average American tourist leaves his religious scruples at his hotel and starts for the *Plaza de Toros*, as the bull-ring is called, which are located in all the principal cities of Mexico.

While the bull-fight does not receive the same patronage in the City of Mexico that it once did, when three rings were in full blast every Sunday, it is still, without doubt, the ideal sport of the masses. The opening of the new "Romita" ring in Mexico City in December, 1899, showed how popular the sport still is in the Capital. With the prices at $5 and $8 for the shady side, the vast amphitheater was packed with 20,000 people. The crowd was a representative one and included President Porfirio Diaz and many other distinguished Government officials. It is only the very best fights, in which famous *matadores* take part, that the President and the higher classes attend. The ordinary fights, given at the end of the season, are, as a rule, miserable affairs, which draw only the rabble and the middle classes. Bull-fighting lives in Mexico despite attempts which have been made to suppress it. An honest effort has been made by the Government to stop the sport by the enactment of laws, but no sooner were they passed than they were repealed, so great was the pressure of public demand from the masses.

The Romita Plaza, at which all the fights are now given, is a new ring built in the latter part of 1899, on the *Piedad*, a continuation of the *Paseo de Bucareli*. It is reached by street cars from the Plaza Mayor, passing out Independencia street, marked "Toros." Fare 10 cents. The ring is an immense amphitheater of wood, which will seat 18,000 people. The ring in the center is 150 feet in diameter, surrounded by a strong board fence, five feet in height. Next to the ring is a *callejon* or alley-way, into which the *torreros* jump in case they are too closely pursued by the bull. Within the *callejon* are a half dozen small barriers, made of wood, behind which the men stand, in case the bull should leap over the barrier, separating the ring from the *callejon*. It happens very frequently that the bulls jump into the *callejon*, and have to be driven out again. The seats rise in tiers from the *callejon*, and at the top are two rows of private boxes, which are entered from a passage way behind. The large box directly opposite the gate where the bull enters, and draped in yellow, is the box occupied by the president of the fight. There is no roof to the ring, and only the boxes are covered. When the sun passes behind the boxes, it throws a shadow over one-half the ring. This makes what is known as "*sombra*," or shady side. The balance of the ring in the hot sun is known as "*sol*." There is a great difference in the price of the two sides. The prices of admission depend upon the reputation of the company giving the performance. They will range from 50 cents to $1.00 in the sun, and from $1.50 to $3.00 in the shade. There are reserved seats, but the general admission seats are just as good, and only on the very rarest occasions will they be crowded. A box with six seats can be secured



The Matador at Work.

for from $15 to $25. Tickets may be purchased at the gate, but it is always best to buy them in advance at one of the cigar stores about the city. A particular point that should be made is that the bull-ring should be reached in good time. The fight begins promptly at the hour advertised, and the entrance of the *cuadrilla,* or company, is one of the most interesting things on the program.

As one draws near the Plaza, on the occasion of a big fight, the noise is almost deafening. All manner and varieties of carriages drive up and discharge their occupants; street cars are packed to the roof; thousands come on foot. Hundreds of boys hang about the entrance just as they do in the United States a half hour before a game of baseball. Indeed, the bull fight is the ball game of Mexico, and combines the quickness of eye, the steadiness of hand, and the courage of both baseball and lacrosse; while it is to be doubted if more human suffering is inflicted in it than in the Yankee or Canadian national game. As to brute suffering, that is a different thing.

Bull Fighters on the Street.

An hour before the fight begins, the great building commences to fill up. First two companies of soldiers, with fixed bayonets, and a business-like look on their faces, are stationed at the partition between the sunny and shady sides. They are present to prevent any disorders or disapproval of the fight, generally manifested by throwing seats, planks and bottles into the ring. In past years there have been very serious disturbances at bull-fights, and on two occasions the plaza was almost totally destroyed, but now the presence of soldiers has a wholesome effect. Stationed around the ring at intervals of fifteen feet are *gendarmes,* or policemen, who also assist in keeping order. A large band is present, generally one of the Government bands in civilian attire.

As the ring gradually fills up, the crowd gets impatient and yells out of pure exuberance of feeling. A few moments before the advertised time of the fight, the president or director of the *funcion,* accompanied by a staff of well-known lovers of the sport, arrives and takes the front seat in a box. His appearance is greeted with cheers. The president is generally one of the city's aldermen, who presides at each performance to see that the municipal regulations covering bull-fighting are carried out, and to adjust any differences which might arise between the public and the *empresario.* He is in supreme charge of the *corrida,* gives permission for the bulls to be killed, the horses to be removed, and for the *banderilleros* to retire. If the bull is not satisfactory, he gives the signal for it to be sent out, and a substitute admitted. Below his box, and connected with it by a speaking tube, is a stand where the bugler, who announces the changes, is stationed.

A moment after the president arrives, the bugle is blown and every eye is turned towards the gate through which the *cuadrilla* or company enters. The gates fly open and a gaudily dressed horseman, who looks as though he might have just stepped out of some old Spanish picture, rides in. He is superbly mounted, and makes his beautiful steed caper and dance around the ring in most graceful fashion. He is the *alguazil* and is only seen in the best bull fights. He rides directly in front of the director's box, takes off his

plumed hat with a graceful sweep, and asks permission to commence the fight. It is granted and the key of the *corral,* where the bulls are kept, is tossed to him. The horse is backed out of the arena and the doors are closed. Then the band breaks into the magnificent and inspiring Bull Fighters' March, from Carmen. The doors are again thrown open, and the gayly arrayed *cuadrilla* enters. It is a brilliant spectacle, and one that appeals to the sense of beauty. First comes the *alguazil,* on his fine horse, then the *matadores,* or *espadas,* the stars of the company, resplendent in their costumes of silk and satin, gold and velvet; next the *banderilleros,* then the *capadores,* then the *picadores,* on their miserable ponies, innocent of the misery before them; and lastly, the gayly caparisoned mules, whose duty it is to drag the dead horses and bulls from the arena. The mules are in charge of a party of attendants, dressed in yellow suits, with red trimmings, who are called *monos sabios,* "wise monkeys." The costumes worn by the *torreros* are of the finest material, and some of them cost as high as $1,000. They are of Andalusian origin, consisting of bright satin jackets, short full knee breeches, both richly adorned with gold braid, fringes, tassels and arabesques, a colored silk scarf, and silk stockings. On the head is worn a *montera,* a three-cornered black velvet cocked hat; while thrown over the shoul-

Joaquin Hernandez—"Parrao."

ders is a costly mantle of silk or satin. The *cuadrilla* march across the ring, until they are before the director's box, where they bow, and then disperse. Their beautiful capes are thrown to friends among the spectators, and are replaced by cheaper and stronger ones. The *picadores* grasp their long lances, and brace their horses against the barrier that surrounds the ring. Tension of every nerve and anxious expectation is felt by every one. Then the ringing notes of the bugle break the spell. The gates of the pen are thrown open and the great bull springs into the ring. As he passes under the portals of the entrance a steel barb, covered with ribbon, indicating the *hacienda* on which he was raised, is plunged into his shoulder.

As the bull dashes into the ring the noise that greets him is terrific. He pauses and glances around in wonder and defiance. There is really no finer sight in the world than the magnificent animal lashing his tail and shaking his shaggy head with mingled rage and surprise. He looks as if he defies the world. Suddenly one of the *capadores* throws his cape in front of him, and the fight is on.

A bull fight is divided into three distinct parts. The first part is the work undertaken by the *picadores,* or men on horseback. The *picadores* ride in front of the bull on their horses, and incite the bull to charge. They are armed with long spears and are expected to place the point of the spear in the bull's shoulder and keep his horns from reaching the horse. There are, however, few good *picadores* in the profession at the present time, and in nearly every instance they are not strong enough to hold off the bull, but allow him to gore their horses. The horses used are miserable creatures, generally recruited from yellow hacks. They are blindfolded, and it can truthfully be said are ridden against the bull's horns simply to be gored and killed. This part of the fight is the one most abhorred by Americans, as it is entirely against their instincts to see a poor, defenseless animal killed or maimed in such a brutal fashion. Very often the horses are entirely disemboweled. Despite the fact that the killing of horses is a most cruel procedure, it is, nevertheless, necessary to some extent. Unless the bulls are tired out by the *picadores,* it is very difficult and dangerous for the other fighters to perform their feats.

Francisco Gonzalez—"Pataterillo."

Rafael Gomez, "El Gallito."

The second part of the fight is a most graceful and daring spectacle. Here the *banderilleros* occupy the center of the stage. *Banderillos* are pieces of wood the size of a broom stick and less than a yard long, in the end of which are affixed steel barbs, two inches in length. The sticks are covered with bright-colored tissue paper. The *banderilleros* take the *banderillos,* one in each hand, and stand in front of the bull, and when the animal charges place the *banderillos* just at the top of the shoulder blades. They must put the two

banderillos exactly together, and save themselves from the bull's horns by jumping to one side. There are half a dozen ways in which the *banderillos* can be placed, but in every instance they must be located in the same spot on the bull's anatomy, and if one stick is put out of place the performer is greeted with hisses and jeers.

The third and final part of the bull fight is the killing of the animal by the *matador,* or star fighter. His entrance into the ring is amid the most tremendous plaudits. He is armed with the crimson flag, called the *muleta,* and a two-edged sword, three feet long, and as keen as a razor. While the *capadores* are playing with the bull on the other side of the ring, the *matador* advances to some part of the ring, and makes a little speech, dedicating the bull to some person present, and telling the people that he will kill it in the most approved style. Then tossing his cap behind him, he walks across the ring

A Group of Bull-fighters.

and commences his work. It can readily be seen that he is master of the art. He is more graceful than a dancing master, and as nimble as a cat. First he makes some brilliant *passes* with the *muleta,* and as the bull charges on the red flag the *matador* steps to one side, lifting the *muleta* entirely over the bull's body. Finally, when the bull is entirely worn out, he awaits his opportunity, and as the bull charges for the last time, the *matador* drives the sword to the hilt between the bull's shoulder blades, piercing the heart or lungs. When well done the bull drops instantly and soon expires. Very often, however, it is necessary for the *matador* to make three or four attempts before he is successful. If the stroke has been a good one the enthusiasm of the audience is great, and the *matador* is for a moment a great hero. Cigars, money and hats are thrown into the ring, and he is compelled to walk around the arena in response to the cheers of the spectators. The bull is drawn out by the mules, and the first act of the

tragedy is over. There are generally six bulls killed at each performance, and the fight lasts about two hours and a half.

THEATERS.—There are two theaters in the city at which there are performances all the year around, the Principal, on Coliseo Nuevo, opposite the San Carlos Hotel, and next to the Coliseo Hotel, and the Teatro Arbeu, on Calle San Felipe Neri. At both of these theaters there are given *tandas,* or one-act comic operas. The performers are, for the most part, Spaniards. Admission is 25 cents for the first *tanda,* or act. If you want to stay for the second act, you remain in your seat and a collector comes around and collects 25 cents for the next act. One *tanda* will usually satisfy the curiosity of any tourist who does not understand Spanish. The Renacimiento, on Puerta Falsa de San Andres, is the principal and most fashionable theater in the city. It has a seating capacity of 2,000, a large foyer and a handsome portal. At least one good Italian and one good French grand opera company fill engagements there for several months each year. There are also a number of other Spanish and Mexican dramatic companies that can be seen at the Renacimiento at times during each season. The Mexican Government is now constructing a new National Opera House on Puente de San Francisco, adjoining the Alameda, which will be one of the most magnificent theaters in the world.

ORRINS' THEATER-CIRCUS.—A place of amusement that appeals to every foreigner visiting Mexico is the Theater and Circus of Orrin Bros., on the Plaza Villamil, three blocks north from the corner of First San Francisco and Santa Isabel streets. The Orrins came to Mexico many years ago and established their circus on a small scale. Gradually it has grown and improved until they now occupy their present handsome building of iron and stone, which has a seating capacity of 3,500. The arrangement of the building is very unique. There are both a stage and a ring, the seats ranging around the ring in tiers. One act is given on the stage and the next in the ring. It is really more of a variety show similar to vaudeville performances in New York than a circus, and all the artists come to Mexico directly from the continent and the United States. At times the ring is turned into a miniature lake, with a waterfall of real water falling from the stage into it. The circus is open every night from January to May, and there are matinees on Thursdays and Sundays. Admission ranges from 25 cents to $1.50, according to the seats.

Selling Poultry.

THE VALLEY OF MEXICO.

"NO richer and more varied spectacle can be found than that which offers the Valley of Mexico," says Humboldt in his Political Essays of New Spain, and his opinion is identical with all the celebrated world wanderers who have visited this section of the globe. As Riedel says in his eminently reliable guide to Mexico:

"The valley represents a panorama as extraordinarily rich in colors and forms as in striking contrasts; from evergreen fields to eternal snow, from luxurious fruit and flower-gardens to bare brown lava-beds, or white alcali-deserts! It is unhappily impossible to see from the plain or its smaller elevations over the whole valley, as the perspective is obstructed by many promontories and scattered hills and it is necessary to take a view from various points, to perceive all the beauties of the landscape. The view changes as often as you alter the point of observation. You must at least see it once from the stately Cathedral, once from the romantic Castle of Chapultepec and once from the sacred hill of Tepeyac; thereafter you will enjoy a glance once more from the high cemetery of Dolores or from the idylic 'Hacienda de la Castaneda,' from the historical 'Star-Hill' (*Cerro de la Estrella*), the island-crater of Xico or the bare rock of Penon de los Banos, from the curious 'Baths of Netzahualcoyoti' (Texcoyxingo) or the mysterious 'Pyramid of the Sun' (Teotihuacan)."

In the Valley of Mexico there are many excursions that can be made by the tourist, which will prove extremely interesting. For instance, Guadalupe Hidalgo, the home of the Shrine of the Virgin of Guadalupe, the garden cities, Tlanepantla, Atzcalpotzalco, Tacuba, Tacubaya, Tlalpam, Xochimilco, San Angel Coyoacan and many others. There is La Viga Canal, with its "floating" gardens, El Desierto, and dozens of other picturesque spots. Street cars and railroads cross the valley in all directions and all the points of interest mentioned here are easy of access.

The Valley of Mexico is entirely surrounded by mountains. Its greatest length is 71 miles, and its greatest breadth 45 miles. In its central portion there are 810 square miles. Over one-sixth of this mileage is covered by lakes. There are six lakes, which succeed one another from north to south. The largest and lowest, Lake Texcoco, is situated nearly in the center of the valley.

Among the first objects that attract the eye are the giant snow-capped mountains, Popocatepetl and Ixtaccihuatl. The former, known as the Smoking Mountain, is about fifty miles from the city, and, according to Humboldt, is 17,540 feet high, or about 10,325 feet over the Valley of Mexico. Popocatepetl has not had any serious eruptions in the last century. It is not entirely dead, however, and sulphur fumes still arise from the crater. It has been frequently ascended, and every year many parties are organized to make the trip. The Interoceanic Railroad is taken to Amecameca, from whence the start is made. To the snow-line, about 14,104 feet high, the journey is made on horseback, and then there is a climb of three hours to the crater.

Adjoining Popocatepetl is the famous Ixtaccihuatl (White Woman). Its height is 16,076 feet, and on its sides are several real glaciers. Its ascent is very difficult and its highest point has never been made.

The Group of Churches at Guadalupe.

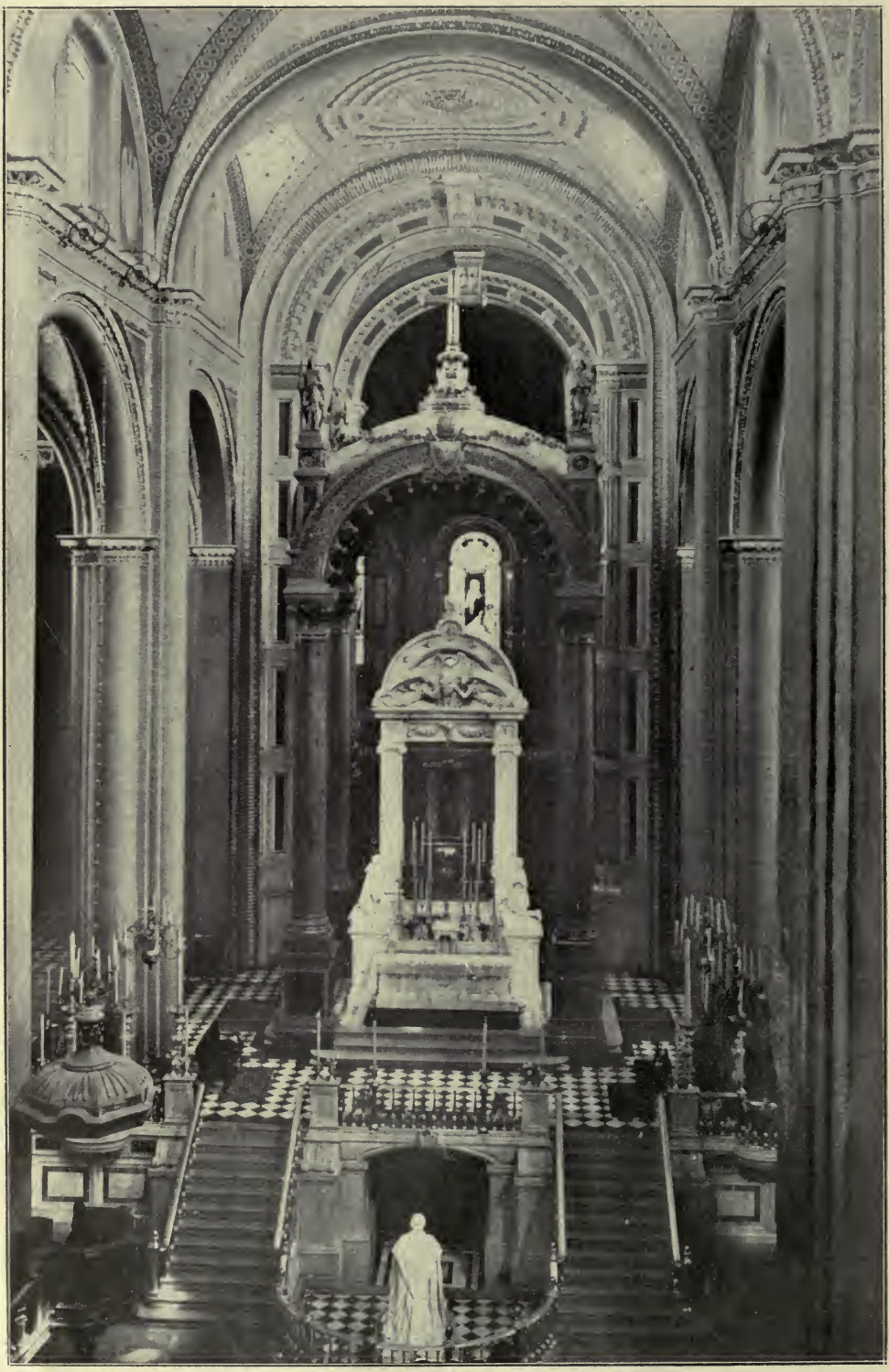
COLEGIATE CHURCH OF GUADALUPE.—At a distance of two miles and a half from the city, and easily reached by electric cars (fare 10 cents), starting in front of the Cathedral, is the Church of *Nuestra Señora de Guadalupe,* one of the most famous shrines in the world. It is the Lourdes of Mexico, and from the time of the opening of the little chapel, which first housed the painting, it has become a pilgrimage to the Mexicans, and many are the miracles of healing related to have occurred through the intercession of Our Lady of Guadalupe. The present church is a comparatively modern structure, and is the fourth one that has been built on the spot where the Virgin first made her appearance. It fronts on the main Plaza of the City of Guadalupe, and is a massive stone structure, with a tall tower, on each corner, filled with bells. The center façade through which is the main entrance is of stone and marble, handsomely sculptured. Immediately above the main entrance is a sculptural representation of the scene in the Bishop's house when Juan Diego let the roses fall from his *tilma,* disclosing the image of the Virgin.

Stairs Leading to the Chapel.

THE LEGEND OF GUADALUPE.—On the morning of Saturday the ninth of December, 1531, an Indian neophyte, Juan Diego, was on his way to hear the gospel expounded by the Franciscans. His home was at Tolpetlac and he had to pass the hill of Tepeyac. On reaching the eastern side of the hill, he heard strains of music like the notes of a chorus of birds. He stood still to listen and beheld on the hillside a beautiful lady surrounded by clouds tinged with the color of the rainbow.

The lady called Juan and as her presence was commanding and gracious he at once obeyed. She addressed him as follows: "Know, my son, that I am the Virgin Mary, Mother of the true God. My will is that a temple should be built on this spot, where you and all your race will always be able to find me and seek my aid in your troubles. Go to the Bishop and in my name tell what you have seen and heard. Tell him, too, that it is my wish that a church be built for me here and for doing this you will be repaid with many graces." Juan sought the Bishop, and after some trouble in gaining admission told his story. Very little attention was paid to it. He returned to his village that afternoon, and again saw the vision in the same spot where she had been in the morning. He related to her the slight attention which the Bishop had given to his errand and asked the lady to be pleased to choose another messenger. But she replied that he must not be dejected; to return to the episcopal residence and deliver her message again on the following day.

It was Sunday and Juan rose early, and after he had heard mass in the parish church, repaired to the house of the Bishop, and again related his story with great earnestness. This time the prelate paid more attention to the Indian's narrative, and told him if the lady appeared again he was to ask for a sign. With this Juan was dismissed and the Bishop sent two servants after him to watch what he did and whither he went. This the servants did and followed him to the bottom of the hill, when suddenly he became invisible to them.



The Altar at Guadalupe.

Our Lady of Guadalupe.

They searched everywhere for him but finding no trace of him, returned to the Bishop and said that they believed that he, Juan, was an imposter and a devil.

But while Juan was invisible to the servants he was engaged once more in conversation with the lady. He told her that the Bishop had directed him to ask for a sign, and she told him to return the next morning and she would give him a sign that would win full credit for his mission. When he reached home he found his uncle seriously ill and he had to remain near his bedside and could not return for the promised token. His uncle grew steadily worse and on the twelfth of December, 1531, he started out to secure a priest to hear the confession.

The Chapel on the Hill of Guadalupe.

The road to the dwelling of the priest was up the hill of Tepeyac, and fearful of meeting the vision again he determined to pass by another route. But this did not avail him, for near the spot where a spring now bubbles he saw the vision for the fourth time. The lady did not seem at all offended with Juan for not having come as she had directed. She told him not to be anxious about his uncle as at that moment he was sound and well. She then went on to speak about the sign or token that the Bishop wished and told Juan to climb to the top of the hill where a small chapel now stands and he would there find roses growing. She directed him to gather them all, to fill his *tilma,* or coarse garment, that hung from his neck, and to carry the flowers to the Bishop. Juan knew well that it was not the time for flowers and that the barren and rocky spot never produced them; but he immediately did as the lady ordered and found the spot blooming with the most beautiful roses. He gathered them one by one, filled his *tilma* and repaired to the Bishop. The prelate received him and the Indian relating what had happened, opened out his *tilma.* The flowers fell to the ground and it was then seen that a picture of the vision had appeared miraculously on the coarse fabric of the *tilma.* The Bishop fell upon his knees and spent some time in prayer. He then untied the *tilma* from the neck of the Indian and temporarily placed it over the altar of his private chapel.

Bishop Zumarraga at once set to work to build a chapel at the foot of the hill where the present church of Guadalupe stands. Fourteen years later it was opened with great ceremony and the picture transported to its new resting place, and placed over the altar. For ninety years the piety of the Mexicans was displayed toward the picture in a small chapel. But the offerings of the faithful soon provided a sumptuous shrine for its reception. Alterations have been made and the building is now one of the most beautiful churches in the world.

The legend is generally believed by Catholics all over the Republic of Mexico and among the lower classes their belief reaches complete adoration. Guadalupe is considered a thorough Mexican divinity.

In 1663 the pope first recognized the miracle and granted that the twelfth of December should forever be the festival of the Mexican Virgin. After the pestilence (*matlazahuatl*) of 1736 the Mexican clergy and people elected Her solemnly as patroness and finally by the bull of May 25, 1754, the miracle was sanctioned and confirmed by the pope. On September 16, 1810, the political priest Hidalgo took from his altar a picture of this Virgin for his banner and made her the protectress of the revolution and the independence. Our Lady of Guadalupe became thus the symbol of the Mexican Church and Nation. Emperor Iturbide created in 1822 an order of the Virgin of Guadalupe as highest decoration. The first president changed his name: "Felix Fernandez," to Guadalupe Victoria. On November 27, 1824, the Congress decreed the twelfth of December to be a National holiday. The presidents Guerrero, Alvarez, Comonfort and also Emperor Maximilian made solemn and official pilgrimages to this sanctuary.

The Stone Sails.

THE INTERIOR OF THE CHURCH.—The interior of the present church is perfect. The arched roof is surmounted by a dome and lantern 125 feet from the floor. The supports are massive Corinthian columns. The nave is 200 feet long by 122 wide, with three aisles. The central nave is bordered by two rows of four high pilasters, joined by lofty arches which carry the Roman vault. The magnificent high altar and tabernacle are made from the designs of the architect, Tolsa, about the year 1802. In 1887 the renovation of the church was commenced and it was completed in 1895. On entering the great doorway, there is a bewildering sense of the gorgeous magnificence of the scenic interior and one stands almost in awe, so great is the beauty of the ensemble. Everyone has a fixed idea of seeing the famous picture of the Virgin, but in the moment it is forgotten in the glorious harmony of colors.

The magnificent altar, holding the sacred *tilma,* is the first object that attracts the attention. It is the mass of white marble, exquisitely carved and wrought with gilded bronze executed in Italy from designs by the Mexican artists, Agea and Salome Pina. On the left, or gospel side, of the altar is the figure of Juan Zumárraga; on the epistle, or right side, that of Juan Diego, both done in white marble. Immediately in front is the marble statue of Archbishop Labastida y Davalos, by Nicoli. At the top of the frame, holding the image on the *tilma* are the reliefs of three angels representing the Archdioceses of Mexico, Michoacan and Guadalajara, which were chiefly instrumental in securing the papal authority for the Coronation. The picture of the Virgin, so miraculously placed on the rough garment of the Indian, stands in a great frame over the altar. No one can look at it without feeling that there is something wonderful about its construction. The material on which the picture is placed is a rough, coarse cloth, with meshes very far apart. The same material is now used in Mexico, and some of the Indians at the church will be wearing the same sort of garment as worn by Juan Diego. The image appears on this material without any preparation or background whatever. In fact, it shows both sides exactly the same. A number of artists and scientific men of great repute have examined it and they all have deposed, under oath, that they cannot account for its production. They say that it repre-

The Chapel of the Well.

sents no known style of art and that there is no other picture in the world that has the same characteristics. Four different kinds of painting are discernible in different portions of the same canvas, and in addition, the gilding which appears in the stars embroidered in the garment and the texture of the robe itself, as well as the rays of light which artistically fall on the picture, appears to be woven rather than to be painted.

More wonderful than its beauty and the exquisite detail work is the manner in which it has been preserved. For years it was exposed without any covering, not only to the smoke of the censors and the innumerable candles borne by the faithful, but to the damp air, charged with saltpetre, which continually arises from the neighboring lakes and marshes, and which corrodes the heaviest substances. And yet, after a period of more than three hundred and sixty years this product of the maguey plant, which ought to have perished

long ago, is still in a perfect state of preservation, and retains all its freshness and beauty.

Underneath the high altar is a crypt, which contains thirty urns for the reception of the ashes of the thirty persons who give $5,000 each to the cost of the high altar and the baldachin. The blue vaults of the roof are studded with gold stars in relief; in fact, they are stars of cedar fastened to the roof. The dome is a mass of gilding, and the panels frescoed with figures of the Virgin of Guadalupe and of the Angels with scrolls and allegorical attributes of the Virgin.

Five splendid frescoes adorn the walls of the Basilica. The first fresco on the right on entering, by the artist Don Felipe Gutierrez, is a representation of the conversion of the Indians under the influence of the Virgin of Guadalupe. The second on the right shows the conveying of the *tilma,* with the sacred image, December 26, 1531, from the house of the Bishop Zumarraga to the first church built for its keeping. It is a solemn picture, with the image borne under a canopy, and is a splendid piece of work by a young Jesuit priest. The

One of Mexico City's Imposing Funeral Street Cars.

first fresco from the entrance on the left, or west side of the church, shows the presentation of the copy of the *tilma* and the image to Pope Benedict XIV, by the Jesuit John Francisco Lopez, 1751, in soliciting the Papal authority for the festival, and recognition of the Virgin of Guadalupe. The second on the left represents the salvation of the people from the dreadful plague, *matlazahuatl,* in 1737, by the invocation of the Virgin of Guadalupe, who placed the city under her protection and the pestilence departed from the land. The picture is a striking one of historic and artistic merit and its colors are brilliant. The fresco nearest the altar, on the west side, represents the taking of the evidence in 1666 of the vision, for the purpose of sending to Rome for papal recognition. The five frescoes are the gifts of the Diocese of Zacatecas, Archdiocese of Durango, Diocese of Yucatan, Bishop of San Luis Potosi and the Diocese of Queretaro, and bear the names of their donors.

On the wall, between two of the frescoes, is an inscription in Latin, which says: "The Mexican people, in honor of the Virgin of Guadalupe, who in old time appeared on the Hill of Tepeyac to Juan Diego, erected a Holy Temple, and with all piety venerated the image. One of the most conspicuous of its cult was the Archbishop Pelagio Antonio de

The Ruins of El Desierto.

Labastida y Davalos, a most munificent restorer of this collegiate church. Now at length as all had wished, and as the Chapter of the Vatican Basilica has decreed in A. D. 1740, the famous image, with the sanction of the Supreme Pontiff, Leo XIII, was crowned with a diadem of gold, on the fourth day before the ides of October, 1895, Prospero M. Alarcon being Archbishop of Mexico, to stand forever as the shield, the protection and the honor of the Mexican people." On each side of this inscription are the names of those who have helped in the building of the church.

THE VIRGIN'S CROWN.—Just above the picture of the Virgin hangs her crown, which was manufactured by Morgan, the Paris jeweler. It is formed of gold and gems contributed by the ladies of Mexico.

The crown is an imperial diadem. The rim at the base consists of twenty-two enameled shields representing the twenty-two bishoprics of Mexico. Above comes a circle of angels issuing from roses. Between the angels, and supported by them, are six enameled shields

A Child's Funeral.

emblazoned with the arms of the six archbishoprics of Mexico. At the top is an enameled globe whereon Mexico and the Gulf are represented. Above comes the Mexican eagle, grasping the globe with one talon, while the other holds aloft a diamond cross. At the top of the cross is a ring, whereby a cherub holds the crown above the picture. The shields are surrounded with diamonds and connected with rows of sapphires and emeralds. In the breast of each angel flames a ruby.

Adjoining the church on the east side is the ancient convent, called in olden times, Santa Coleta, later as the *Capuchinas de Nuestra Señora de Guadalupe.* It was founded in 1780 and suppressed February 26, 1862. Convent and church were dedicated, 1887. This old structure is after the conventional style of church architecture in Mexico, and has principally its antiquity to interest the visitor. Just beyond the little park of trees on the east of the church is the *Capilla del Pocito,* the chapel of the well, built over the miraculous spring 1777-91, according to the plans of F. Guerrero y Torres; renovated 1880-82. Its three domes are covered with blue and yellow tiles. The entrance hall encloses the mineral spring with brackish soda water of 70 degrees Fahrenheit. It is said that any visitor drinking

On the Viga.

from this well will surely return to Mexico. The higher central dome covers the entire chapel. In the latter are four oil paintings showing the four apparitions and in the sacristy is a picture of the immortal "John." West from the chapel, on the southeastern slope of the hill, is the main ascent of steps, built at the end of the last century and generally besieged at its beginning by Indian women (who bake little sweet cakes of Indian corn called *Quesadillas* and *Tortillitas*); further, sellers of the beneficent earth (called *Jabon* and *Tierrita*) and many pious beggars. Near the summit, at the right from the stairs, appears a mast with sails of masonry, constructed in the last century as votive

An Old Patio Near Guadalupe.

offering by the crew of a ship, which was wrecked in a heavy storm, but reached the harbor safely.

The hill is crowned by the *Capilla del Cerrito,* the Chapel of the Little Hill, which is built on the spot where the roses sprang up at the Virgin's word for Juan Diego to gather and take to the Bishop in token of her wish for a temple there.

To the west of the Chapel of the Hill is the Cemetery of Guadalupe, which contains some fine marble tombstones. Here under a simple slab rest the remains of General Santa Anna.

In front of the chapel and cemetery a beautiful view over the valley is to be enjoyed. On the western ascent, near the foot of the hill, is the fanciful *Casa de los Tepalcates*

Scene on the Viga Canal.

(entrance fee 6 cents), ornamented with fragments of porcelain, forming arabesques and figures.

LA VIGA CANAL.—*La Viga* and the "Floating Gardens" should form one of the trips in the itinerary of every tourist. They are easily reached by the Peralvillo y Viga cars from the southeast corner of the Zocalo. As soon as you leave the car, the crowd surges around you, imploring you to hire their boats. Arrangement should be made before taking a boat for the fare to be collected. The usual rates for the exclusive use of a boat is 50 cents for the round trip to Santa Anita and $1 for the round trip to the floating gardens. The boats are low, long and flat on the bottom, with an awning overhead, and gaily decked with flags and streamers. The boatmen use only one long pole with which they push the craft along. *La Viga* is the great navigable waterway for traffic between the city and the outlying towns and villages on the shore of Lakes Chalco and Xochimilco, flowing from those lakes to Lake Texcoco. The usual *Viga* voyage is to Santa Anita, and the novelty of a boat ride is most interesting.

Almost immediately after getting under way the boat passes through the *Garita de la Viga,* where boats bringing merchandise of any sort to the city were formerly halted

Mexico's Rurales on Review.

for the receipt of the city tax. The first town reached is Santa Anita, a Mexican version of Coney Island. To this pretty place the lower and middle classes resort in large numbers on Sunday and feast-day afternoons. It is a little town of straw-thatched houses, nearly every one of which is a shop or a restaurant (and many of them drinking places also), and everywhere there is a pervading smell of *tamales.* There are swings. and places where lively games are played, and flower stands—where on certain days men and women buy garlands of brilliant-hued poppies to crown each other; and everywhere is a crowd made up of flower-crowned people, genuinely merry and light of heart. The church of Santa Anita is a quaint old building with a fine tower. A half mile beyond the town are the *chinampas,* the "floating gardens" that once really did float, but that now are little patches of garden ground separated by narrow canals. Here are grown flowers and vegetables for the city market, and for sale at home on Sundays and feast-days where the popular vegetables are huge radishes and lettuce. At Ixtacalco, the next town on the line of the canal, are more *chinampas,* less gayety, a small market and a very presentable old church, dedicated to San Matias—a Franciscan foundation of more

Where the Poppies Grow.

Seen Near Santa Anita.

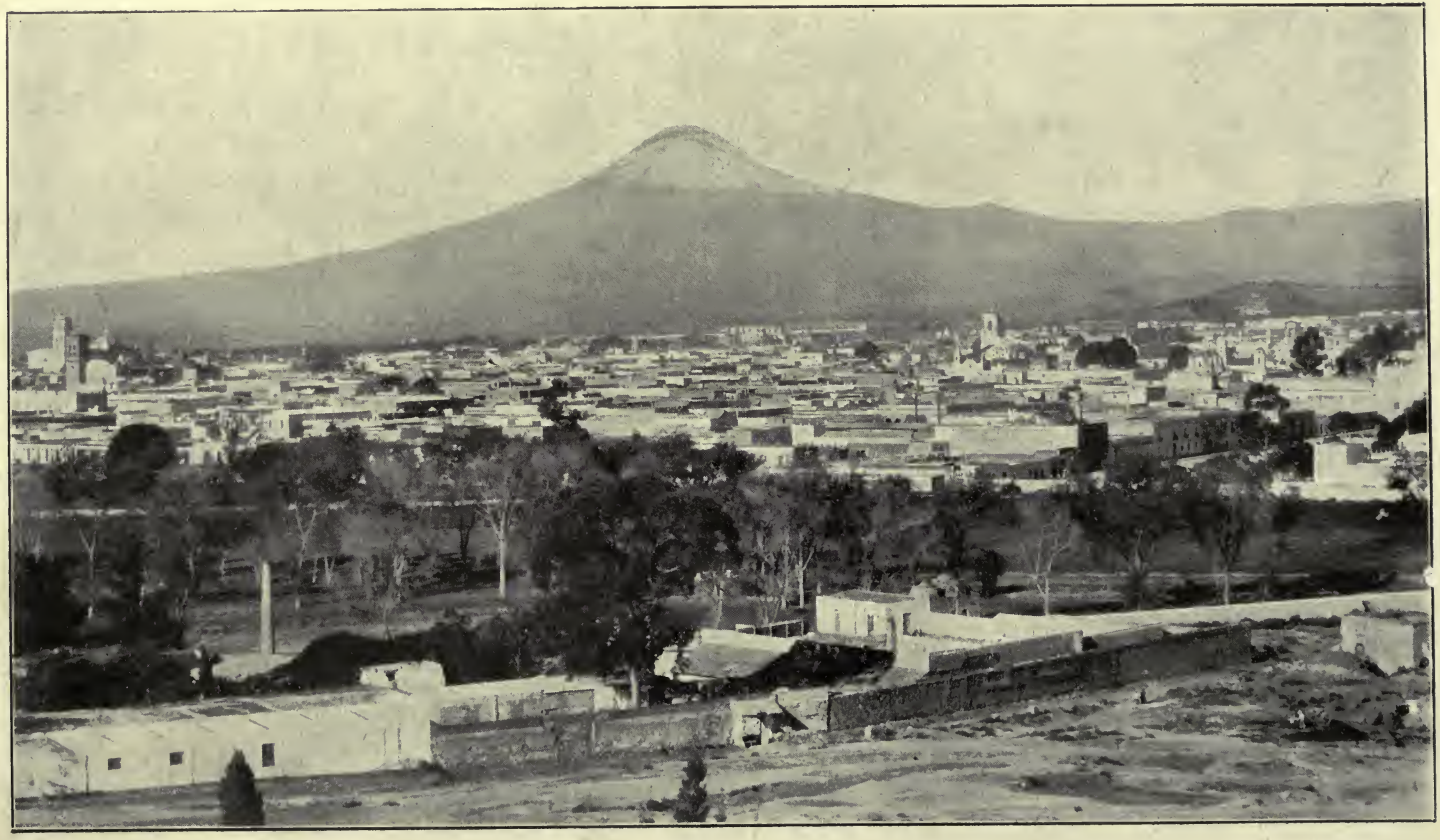
than three hundred years ago. In front of the church is a little plaza with a fountain of sweet water in its midst; and away from the plaza, along the lane that is marked by a palm tree at its beginning, is a small, curious building that once was the chapel of Santiago. It is used as a dwelling now, and right in among its numerous inhabitants is the remnant of what seems to have been a most gallant image of Santiago—now galloping to defend the faith on a headless horse. Mexicalcingo, about seven miles south of the city, was a place of some importance before the Conquest, but now is an insignificant little town of less than three hundred inhabitants. On a Sunday or feast-day afternoon, the return trip, especially from Santa Anita to this city, is one of the memorable sights of Mexico. The canal is crowded thickly with boats of all sorts and sizes, and the boats are crowded with garlanded merrymakers—tinkling guitars, singing, and on the larger boats, even dancing.

The Old Church at Mexicalcingo.

TACUBAYA.—This town is one of the nearest suburbs of the city and is just south of Chapultepec. It contains a population of about 12,000 people, and many of the wealthier Mexicans have their homes here. It is easily reached, in twenty minutes' time, by electric cars starting from the Plaza Mayor. There are many things of interest to be seen in Tacubaya, among them the National Observatory, which is housed in the ex-palace of the archbishop. The chief charm of Tacubaya is found in its numerous very beautiful private gardens—*huertas,* large inclosures, half garden, half park, belonging to rich citizens of Mexico, who come here for recreation and rest. The more notable of these (to which admission may be obtained by a card from the several owners) are the *huertas* of the families Ignacio de la Torre y Mier, Escandon, Bardet and Mier y Célis. The last named of these is truly a magnificent park, unfortunately for the tourist, surrounded by a high wall. In the western part of the town, reached by a branch line of cars, is the *arbol bendito,* "The Blessed Tree." Legend says that a long while ago, one fiercely hot day of summer, a holy priest paused beneath this tree and in its cool shade became rested and refreshed. Therefore as he went away, comforted, he turned and blessed the tree and bade it evermore be green, and straightway there gushed out from among its roots a most sweet and copious spring. Those who doubt this legend must reconcile with their doubt the facts that the tree is always green, and that the sweet spring continues to flow.

SAN ANGEL.—This pretty little town, reached by electric cars starting from the Zocalo, about twelve miles south of Mexico, is built upon a hillside in the midst of orchards and gardens, and is at the foot hills of the *Cerro de Ajusco.* Its most attractive feature is the picturesque convent of *Nuestra Señora del Carmen,* which was built in 1615. The monastery which joins it is deserted and is fast falling into decay. From behind this monastery a very beautiful view is obtained. The church was renovated in 1857, and possesses some good paintings by Mexican artists. From San Angel a number of pleasant excursions can be made. East from San Angel is the picturesque town of Coyoacan.

COYOACAN.—This pretty village is reached by electric cars, starting from the south side of the Plaza Mayor. Coyoacan is even older than the City of Mexico, and Cortez established his seat of Government here, and directed the laying out of the present City of Mexico. His house may still be seen at the northern side of the little plaza. It is now occupied by the town offices. Over the doorway, blurred by many coats of whitewash, are engraved the arms of the Conqueror. It was in this house that Cuauhtemoc, the last King of the Aztecs, was kept prisoner, with many other chieftains, and was tortured with the Chief of Tacuba in order to reveal supposed hidden treasures. Both were tied to beams, their hands and feet were oiled, and then roasted under fire. The old chief of Tacuba was not able to bear this horrible suffering and looked towards Cuauhtemoc, as if he wished to ask him to satisfy the thirst of the Christian barbarians for gold. The heroic Aztec Prince coolly replied, "Am I, perhaps, taking my pleasure in my bath?" Next to this house, on the west, is another house in which Cortez dwelt, and the well is pointed out in the garden in which he is said to have drowned his wife, because she reproached his amours with the Indian girls. Opposite the Palace of Cortez, and on the south of the plaza, is the large and imposing church of the Dominican, known as San Juan Bautista. In the churchyard is a stone cross, placed there by Cortez.



View of Puebla, with Popocatepetl in the Distance.

SIDE TRIPS FROM MEXICO CITY.

Sliding Down Popocatepetl.

AMECAMECA. — Thirty-six miles from the City of Mexico on the Interoceanic Railway, at the foot of the giant Popocatapetl is the pretty little town of Amecameca. It is from here that the start is made for the ascent of the volcano. To the right of the track is the venerated Cerro del Sacromonte, the sacred mountain. Just below the station is a stone-paved causeway, marked at intervals by the stations of the cross, that leads to the shrine on the top of the hill. This causeway was built for the processions that during the fiestas of Holy Week pass between the shrine and the parish church.

CORDOVA.—On the border of the hot country, 198 miles from the City of Mexico, on the line of the Mexican Railway, is Cordova. Here may be found the luxurious vegetation of the tropics. Within a square of the market there is one of the most beautiful gardens in the world.

CUAUTLA.—On the Interoceanic Railway, eighty-five miles from Mexico City, Cuautla is located. It is a favorite resort for residents of the Capital. Within a short distance from the town are the sulphur baths which are of fine medicinal qualities.

CUERNAVACA.—Four hours from the City of Mexico, on a branch of the Mexican Central, that was formerly the Mexico, Cuernavaca & Pacific, is the beautiful city of Cuernavaca. Many claim—quite justly, too—that the scenery between Mexico City and Cuernavaca is the most wonderful in the Republic of Mexico. The ascent from the Valley of Mexico to La Cima, which is 10,000 feet above the sea level, is a most picturesque ride. La Cima is at the very top of the mountain Ajusco, and the view from there, of the cities which dot the valley, the lakes and volcanoes make a picture that is not easily described.

Cuernavaca itself is interesting and picturesque. Its streets are wide and clean. The principal points of interest are the Palace of Cortez, finished 366 years ago, and the Borda Gardens. An admission fee of 25 cents is charged to enter the latter, and it is well worth paying. The gardens were the creation of Don Jose de la Borda, a Frenchman, who came to Mexico in the beginning of the eighteenth century, a poor boy. He became a miner and in time the possessor of sixty millions. About the year 1762 he commenced building the house and gardens, and year after year devoted his time and money to the adorning

The Plaza at Cuernavaca.

of this paradise. Its beautiful medley of trees, flowers, fruits, water and architecture make a scene difficult indeed to surpass; while the many historic incidents which have taken place in it lend the glamor of romance to its mossy setting. The gardens are in a bad state of repair, but enough remains to show their former state of grandeur.

Cortez's Palace at Cuernavaca.

The Palace of Cortez, which is now used as the State capitol, is a fine old building, surrounded by a beautiful garden in which stands a statue of General Carlos Pecheco, one of the heroes of the State. It was built by Cortez, who made Cuernavaca his home after the conquest of Mexico by the Spaniards. In one of the rooms the patriot Morelos was confined as a prisoner of war en route to Mexico City. From the rear portico on the

Maximilian's Home Near Cuernavaca.

second floor a magnificent view of the Valley of Cuernavaca can be obtained, the snow-capped peaks of Popocatepetl and Ixtaccihuatl forming the background.

There are many interesting trips in the vicinity of Cuernavaca and the State Government has improved the roads so materially that they can all be made on horse-back or by carriage. One of the first trips to be made is to the falls and village of San Antonio, two miles

A View of Guadalajara.

from the plaza. The falls are located a small distance from the road and are worthy of a climb down the rocks to where a good view can be secured. Their height is about 125 feet. Half a mile beyond is the village of San Antonio where beautiful pottery can be purchased. Still further on is a curiosity in the shape of a lizard, about eight feet long, carved in stone. It is supposed to be prehistoric work, and a fee of 12 cents is charged to see it.

Another interesting trip can be made to the sugar *hacienda* of Cortez, about five miles from the city. The property is still owned by the descendants of Cortez, the entire revenue from the property, however, going to the Hospital of Jesus, in the City of Mexico. On the way to the sugar mill a stop can be made at the summer home of Maximilian, a pretty little house and garden which Carlota called "Olindo."

GUADALAJARA.—Guadalajara, capital of the State of Jalisco, has a population of about 125,000, and is second only to the City of Mexico in population and importance. It is located on the Guadalajara branch of the Mexican Central Railway, 161 miles west of Irapuato and 380 miles from the City of Mexico. It is a beautiful city, well laid out, with shaded streets, running at right angles, and some of the finest buildings, parks, gardens,

The New Aqueduct at Guadalajara.

etc., in Mexico. Guadalajara lies in the midst of a plain, and, like the City of Mexico, is almost surrounded by mountains. From the right-hand side of the train a view of the towers of the Cathedral can be seen long before the city is reached. The Cathedral is a magnificent structure, which was completed in 1618. The two towers are wholly unlike any others in Mexico, but are more like the steeples of churches in the United States. They were thrown down by the earthquake in 1818. The interior is rich in decorations and paintings. Here hangs the famous "Assumption," by Murillo. It was sent by King Carlos IV from Spain to the Cathedral at Guadalajara, in grateful acknowledgment of a large sum of money sent to Spain when that country was invaded by Napoleon. The "Assumption" is a suburb example of Murillo. A prominent Mexican critic, Señor Eduardo Gibbon, in an intimate study of the picture has instituted some comparisons with Murillo's famous painting in the Louvre. He pronounces its inspirations better and more spiritual than that of the Louvre painting, and its drawing also superior. In color he finds it as vigorous and living, with lights and shadows more impressive; the type of the Virgin ideally inspired, while that of the Louvre he deems too Spanish in features. The

The Assumption, by Murillo, in the Guadalajara Cathedral.

group of cherubs in the foreground, while less in number, he calls equal in celestial beauty; the same figures are represented in both pictures; those of the Louvre absorbed in adoration and those in the Guadalajara canvas hailing the sublime mother with lilies, roses and palms. In general tone of composition, Señor Gibbon regards the Guadalajara painting as more intricate, more allegorical and more important than that of the Louvre. It is said that $75,000, U. S. currency, was refused for this picture. The picture hangs

in the sacristy of the basilica and can be seen from 6 A. M. to 10 A. M., and from 2.30 P. M. to 4.30 P. M.

In Guadalajara is located the largest theater on the western continent, with the exception of the Metropolitan Opera House in New York City, and the Auditorium, in Chicago. It is the Delgollado, a handsome building of white stone, with a fine portico, supported by massive columns. There are five tiers of seats, stalls and boxes and the decorations are very handsome indeed. The Delgollado was opened in 1866 by the Mexican vocalist, Peralta.

Another interesting place to visit in Guadalajara, is the Hospicio. It is built of white stone, covering an entire square, and contains twenty-three patios or courts, with flowers and fountains. It is an asylum for the poor of all ages, from babies to old men and women. It is a State institution and is exceedingly well managed. The Hospicio is largely supported by the work of the inmates, who are taught pursuits that they can accomplish. Visitors are cordially welcomed, and are met at the entrance by a sister, who will show the various points of interest. A permit is required from the Department of Charity in the Government Palace.

Roses, Twenty-five Cents a Bunch.

The State Penitentiary will also prove of interest. It is located eight blocks east of the Jardin Prisciliano Sanchez or Palace of Justice. Open daily from 9 A. M. to 11.30 A. M. and from 2 to 5 P. M. Permit to enter must be secured from Secretary of State in Government Palace. The penitentiary is one of the largest and most modern institutions of its kind in Mexico. It is divided into three departments, *i. e.*, correctional, for boys, women and criminals who have been sentenced for terms of less than twenty years. The latest method of construction has been installed, there being sixteen corridors of cells, radiating from a common center like the spokes of a wheel. The penitentiary has a capacity for 3,000 inmates and is about two-thirds filled at present.

MORELIA.—On the Acambaro Division of the Mexican National Railroad, 235 miles from the City of Mexico, is Morelia, which has the reputation of being one of the most beautiful spots in the Republic of Mexico. Not only beautiful in its quiet streets, shaded trees, its numerous little alamedas, overrun with roses, and its graceful aqueduct; but beautiful in its cleanliness and air of general good health that one instinctively feels when first entering its borders. The city is named in honor of the patriot Morelos, who gave his life in the great struggle against the Spanish power. It is built upon an elevation sloping in all directions to the plain below; the drainage could not be improved upon. Morelia has many attractions. The beautiful plaza, the magnificent Cathedral, the Paseo de San Pedro, the Causeway of Guadalupe, the pink Aqueduct, are all objects of interest; but the hospitality of the people, the beauty of its señoritas, its music and its flowers, all combine to charm the visitor and cause him to wish his home was in their midst. The Cathedral is beautifully situated, with a plaza overrun with flowers and vines on either

The Causeway of Guadalupe at Morelia.

side. Its two great towers may be seen from afar off, overtopping the hills, and giving the first glimpse of the city as the train comes up the valley from the east. The Causeway of Guadalupe is a paved walk with stone parapets and stone benches on either side, shaded its entire length by a double row of elms. It was of Morelia that F. Hopkinson Smith, in his charming book, "A White Umbrella in Mexico," wrote such delightful sketches. In his description of the alameda he said that it looked as if the forces of nature, no longer checked, had held high revel, and, in their glee, had well-night effaced all trace of hedge or wall.

TOLUCA.—The capital of the State of Mexico, forty-five miles from the City of Mexico, is one of the richest and most prosperous cities in the Republic. It is on the

The Alhondiga de Granaditas at Guanajuato.

Mexican National Railroad and is visited every year by thousands of tourists who make the trip in order to see the scenery, which is exceedingly beautiful. The line passes through two famous valleys, that of San Franciscoquito and of Lerma. The former is a *pareterre* of highly cultivated flower bed-like miniature farms. No lordly *haciendas* flaunt their white walls here; but little villages and quaint Swiss-like dwellings of the peasant proprietors are discovered among the group and groves of trees scattered through this valley. A crazy quilt unrolled from the mountain top would give no greater variety of shapes and colors than the valley presents. Corn, alfalfa and vegetable beds are there in kaleidoscopic colors. The pulque plant is the line of demarcation between the cultivated patches, and the lines, curves and angles they describe look as if a geometrical problem was spread out before you for solution. No "one only master" here, but for a wonder and a

The Alameda at Toluca.

marvel the soil is owned and tilled by the Indian proprietors themselves. Toluca is a charming city and is well worth a visit. A beautiful linen lace is made by the Indians in this vicinity and sold at very reasonable prices. Twenty miles from the city is the volcano of Toluca which has the second largest crater in the world.

GUANAJUATO.—This, the fifth city of the Republic, with a population of 50,000, lies in a mountain ravine fourteen miles east from Silao, on the Mexican Central Railway. The locomotive will take you only to the suburb, Marfil, eleven miles. There you take a street car and the mules do the rest. The road up the ravine to the city is a wonderful piece of engineering which took eighty-five years to complete.

Guanajuato is one of those terraced places where it would be convenient for people to have one leg shorter than the other. The residents must be both climbers and creepers.

The Mummies as They Were.

Such nooks and crooks and crannies! It reminds one of the hillside vineyards on the Rhine. The wonder is that so much level space has been found or made. It is said that it cost $100,000 to make the lot on which the costly church of the Compania is built. This is one of the finest churches in Mexico, containing some beautiful paintings, and on the facade several superior statues.

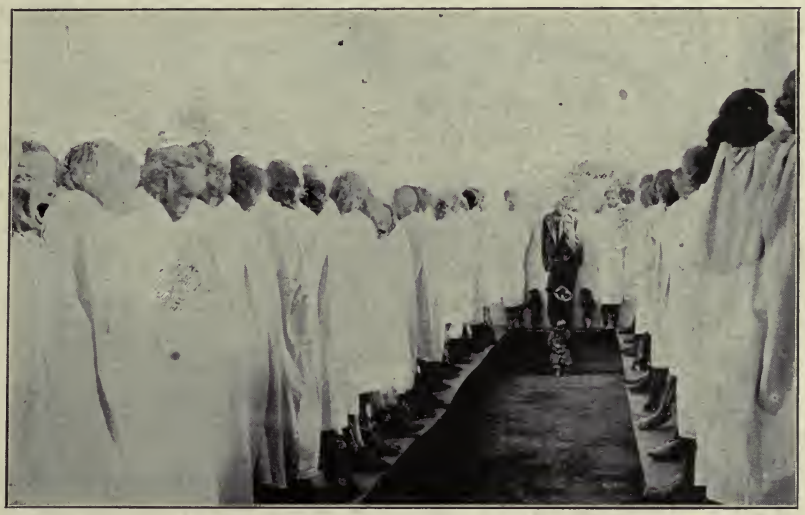
The most impressive building in Guanajuato, dominating the city, is the great Alhondiga de Granaditas. This was erected by the Intendente Don Juan Antonio Riano in 1785, and served, as its name implies, as a commercial exchange. Hidalgo captured this building early in his fight for independence; later, when he was executed in Chihuahua with Allende, Aldama and Jimenez, the heads of these patriots were sent to Guanajuato and exposed upon the walls of this building. The spike upon which Hidalgo's head was fastened still is pointed out. The Alhondiga is now used as a prison in which the prisoners are taught trades. The institution may be visited, and one of the best views of the city is obtained from its flat roof. In front of the building has been erected a bronze statue of Hidalgo.

TEATRO JUAREZ
COMEDIA

The main plaza at Guanajuato is a small but very pretty triangular park raised above the streets, surrounded by fine stores on two sides and on the third by the parish church. The chief resort of the people, however, is in the park called *La Presa,* near the upper reservoir. Here are beautiful trees and flowers, and here the band plays on Sunday afternoons and feast-days. It is one of the most beautiful spots in all Mexico.

The "Teatro Juarez," at Guanajuato, if not the largest is certainly the finest theater in the Republic. It is constructed of green stone, peculiar to Guanajuato, with bronze statues and ornaments. It is most magnificently furnished, the draperies, carpets, and scenery all being imported from France.

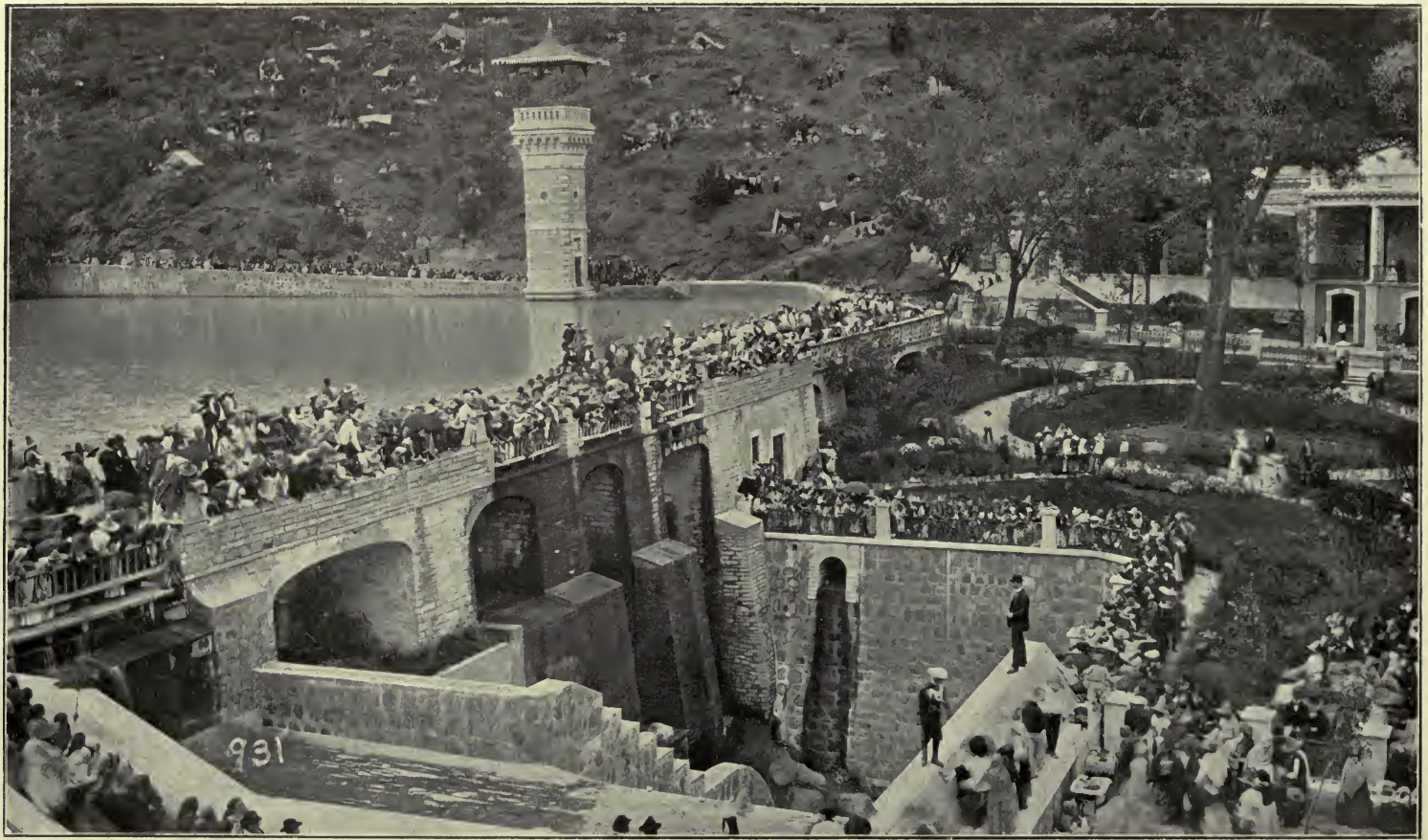
Inside high walls on a hill north of Guanajuato is the cemetery. Here space for burial is bought by many people for a period only, say five years. When the time expires, the occupant of that space must make room for another tenant. If friends come to receive the remains of the late lamented, well and good; but if not, the remains are subject to eviction.



The Mummies in Their White Robes.

In an immense subway, reached by winding stairs, the bones of tenants whose leases have never been renewed are piled. The room is 900 feet long, 20 feet wide and 20 feet high. In it are piled the bones of 30,000 good Mexicans. At one end of this charnel-house, is a room devoted to the bodies which have been preserved or mummified by the dry air of the climate. There are about forty of them. Until a few years ago, they stood there in the clothes in which they were buried. The State, however, took pity on them, and supplied them with garments similar to night shirts, in which they now appear.

JALAPA.—On the Interoceanic Railway, 258 miles from the City of Mexico, and 82 miles from Vera Cruz, is the picturesque city of Jalapa, which is a favorite stopping point for tourists. The railway trip from the City of Mexico is an interesting one. The Interoceanic follows the east shore of Lake Texcoco, traversing the whole length of the Valley of Mexico; then across the mountain, at an elevation of 9,000 feet, and on, in a nearly straight line, to the city of Puebla, of which detailed mention is given in another paragraph. From Puebla it descends rapidly to the hot country, affording beautiful glimpses en route, and finally reaching Jalapa. The city of Jalapa is the capital of the State of Vera Cruz, and has a population of about 20,000. It was an Indian village at the time



La Presa at Guanajuato on a Holiday.

of Cortez, and being on the main road between Mexico City and the coast, it was a place of considerable importance. It is built on a hillside, with steep and irregular streets. A street car line leads from the railway station to the Plaza Mayor, and so heavy is the grade that it requires six mules to draw the car. Just before reaching the Plaza Mayor is a small plaza, filled with orange trees. From here a splendid view of the town and the surrounding country can be had. Especially in the early morning, before the clouds and mists arise to obscure the view, is the scene superb. The mists constantly hang over the palace, and one is very fortunate if he is in Jalapa when the sun shines. From this little plaza may be seen the outline of the gulf coast, over eighty miles away. Just back of the city is the great mountain, with a chalk-like rock, which, from its shape, like a chest, is called the Cofre, the "Cofre de Perote." The principal buildings to be seen in Jalapa are the Palacio del Gobierno, located on the Plaza Mayor, the Cathedral, which was founded in the six-

The State House at Jalapa.

teenth century, and the churches of San Francisco, San Juan de Dios, San Hipolito, San Jose, and Calvario.

An interesting side trip may be made from Jalapa to Teocelo, over the Jalapa & Cordova Railway. This line passes through an extremely tropical country. On every hand there is a luxuriant growth of tropical verdure; large beautiful ferns, such as one would give anything to be able to raise in a hot-house at home, grow wild in abundance, and orchids, some of them rare specimens, may be seen sprouting in profusion from the tree branches. Further on the coffee-growing district is reached, and from the car windows may be seen thousands of acres of coffee, bananas, oranges, pineapples and various other fruits and flowers.

OAXACA.—Of all the side trips in the Republic, that to Oaxaca is the one that could least be spared. It is reached from Puebla by the Mexican Southern Railway. For the first few hours after leaving Puebla the line runs through a rich, agricultural country, thoroughly cultivated, dotted with innumerable towns and churches rich in historical lore, and rimmed by the marble and onyx mountains that belt one of the richest and most fertile of all the Mexican valleys. Seventy-nine miles south of Puebla is the important city of Tehuacan.

From there the scenery rapidly changes, first to rough columnular hills, dyed the colors of the rainbow by the metallic salts oozing from their strata; on through the cañon of the Rio Salado, and into the grand cañon of the Cues. Here the road follows the river through intricate folds, the walls of the cañon rising perpendicularly hundreds and sometimes thousands of feet above the train, crowned from height to height with organ-pipe *cacti,* that look like huge green candles set to light the wind-swept altars of the gods of this solemn waste. At Quitopec the line touches its lowest level, 1,767 feet above the sea, a great drop from Puebla at 7,091 feet; and throughout the following hours by gap and cañon, the train toils up the steep grades to Las Sedas, 6,304 feet, from which is obtained one of the grandest views of the world. A short run from the summit brings into view the domes of Oaxaca, a typical Mexican city, with its plazas set deep in trees and flowers, its fertile environment, its graceful churches and picturesque buildings. Oaxaca, population 30,000, is the capital of the State of the same name, and birthplace of two of Mexico's greatest citizens: Benito Juarez and Porfirio Diaz. Before the advent of the Spaniards it was a growing city already competing with its ancient neighbor Mitland (Mitla) whose birthplace, as the Spanish say, "has lost itself in the night of time.

A Little Aristocrat.

RUINS OF MITLA.—The most interesting ruins in Mexico are those of Mitla, in the State of Oaxaca, thirty miles from Oaxaca. The usual conveyance is a coach drawn by six mules, and a broad, well-kept road runs the entire distance. The time occupied in transit is about five hours, which includes stops at the Big Tree of Tule and Tlaxolula. Two leagues from Oaxaca is the delightful town of Santa Maria de Tule, celebrated for its giant cypress. This monarch among trees shades the parish churchyard, and is carefully tended and decked with orchids. It is 154 feet two inches around the trunk six feet from the ground, and all the parrots and monkeys in the States of Oaxaca and Chiapas might rest in its branches. Beyond Tule is Tlaxolula, where the road leaves the Tehuantepec highway and runs straight to Mitla. At every turn the eager gaze seeks the famous ruins, but nothing can be seen until the white walls of the hospital home of Don Felix Quero glitter in their encircling green. It is impossible to speak of Mitla without referring to the genial owner of the *hacienda,* Don Felix Quero. The guest always retains pleasant memories of the genuine hospitality of this southern host. Mitla, the Fallen! It matters not whether you see it by day or by night, its strange charm is ever the same. The beautiful mosaics of the walls glow as freshly as when they were first put in. Through the stately hall of monoliths and from corridor to room you may wander, each having a different design. In one apartment, used as a stable by the *cura,* is a dado of painted figures on a dull red ground; certainly the oldest paintings in America, mural or otherwise. Through the long

A Corridor of a Southern Mexico Home.

ages these ruins have defied the long dry summers and infrequent rains, although their history builders have passed away.

Ober says of these ruins: "They are the crowning achievement of the ancients in the Palaces of Mitla, the former abode and the places of burial of the Zapotec kings. No ruins in Mexico, and probably none in America, are more elaborately ornamented in their peculiar style than these. The Indians here are Zapotecs, and not only speak their ancient language, but retain their old customs and manners. There are five groups of ruins, three of which are in excellent preservation. As they do not lay claim to regard so much on account of their height as for their extent and elaborate ornamentation, the wall of the first rises before you while you are yet unaware of its vicinity. Though it contains some immense blocks of porphyry and traces of hieroglyphic painting, its ruin is more complete than the second group. The first collection is about one hundred and twenty feet by one hundred, and the walls, fifteen to eighteen feet high, enclose a large court, on three sides of which are rooms. The outer walls of all the ruins are composed of oblong panels of mosaic, forming greques or arabesques. There seems to be no sculpture on the walls, but only this peculiar mosaic, formed of pieces of stone accurately cut and fitted into the face of the wall, forming patterns so complicated in their nature that a description of them is impossible. This mosaic, all the figures of which are rectangular or diagonal, gives the distinctive character to Mitla that distinguishes it from all other ruins. The façades of the Yucatan ruins are carved, while Palenque is noted for its sculptures and stucco in bas-relief, and Copan for its idols and altars.

From the Country.

"The third group is the most interesting, since not only are the outside walls cut in mosaic, but there are several rooms and courts, the sides of which are a labyrinth of greques. The lintels of this and the adjacent ruins are immense blocks of porphyry, one of which is nineteen feet in length, a solid block of stone, raised to its present position by some lost process of engineering, certainly by one that is unknown to the Indians of to-day. The rooms are narrow, and at present open to the sky, but were once undoubtedly protected by a roof. But what distinguishes the ruins of Mitla from all other remains of Mexican architecture is, as stated by Humboldt, six columns of porphyry, fourteen feet in height, which are ranged in line in the center of a great hall. They are very simple, having neither pedestal, capital, nor architrave, but stand as almost the only examples of the kind found in American ruins.

A Grain Cart.

"The adjoining ruin is larger than the others, being 284 feet long and 108 feet wide, with walls five or six feet thick. Two great stone pillars twelve feet high stand in front of the doorway. The walls have the same ornamentation of diagonal mosaics, and the portion used as a stable contains the best preserved fragments of paintings in the ruins."

Above the Clouds on the Mexican Railway Near Orizaba.

ORIZABA.—Orizaba is on the Mexican Railway, 181 miles from the City of Mexico, and eighty-two miles from Vera Cruz. Leaving the City of Mexico, the railway line passes close to the Villa de Guadalupe, the Shrine of Our Lady of Guadalupe, passing around the lakes of Texcoco and San Cristobal, until San Juan Teotihuacan is reached. Here may be seen the "Pyramids of the Sun and Moon." One is called Tonatinh Ytzagual, or "House of the Sun," the base line of which is 682 feet, and the perpendicular height is 221 feet. A little distance to the northwestward is the "House of the Moon," with a height of 144 feet. It is thought that these two pyramids were perhaps the Westminster Abbey of the Toltecs or Aztecs. From these pyramids to Esperanza, the track lies through immense pulque plantations from which the national beverage is daily transported to the City of Mexico, a special pulque train being run for that purpose. The view of the lofty snow-capped mountains obtained from the line of this road is magnificent. After leaving Esperanza the descent from the temperate to the torrid zone is made, dropping down 4,000 feet in less than two hours. All eyes are open while this marvelous trip is being made, and as the train speeds around the sides of the mountain one can look into the fearful abysses below. The train crosses bridges, which span rushing and foaming torrents of sparkling clear water, along near the edge of rocky precipices with just enough room for the track, plunges into rock-cut tunnels, while all around are evidences of a tropical climate. The scenery is regarded as the grandest on the American continent.

The Plaza in Orizaba.

There are many things of interest to be seen in Orizaba. Horse cars run from the station to the hotels, to the Alameda and to the plazas throughout the city. There are hills to be climbed for the fine views. The cross on the summit of the Sierra de Borrego, seen from the cars, marks the spot where some French soldiers were slain, and the narrow path up the side marks the line of their march. In the pretty little Alameda is a monument to Ignacio de la Llave, one of the notable men of the town. The market is specially attractive to tourists on account of the array of tropical fruits and flowers. The Santa Teresa church at Orizaba, formerly known as El Calvaria, has the oldest foundation in the place. In early days it was the parish church and the first edifice was thatched with straw. This primitive church was built in 1564. It adjoins the church proper but is no longer in use. The present parish church, San Miguel, is a handsome building of stone, completed in 1720.

PUEBLA.—Puebla, Capital of the State of the same name, is one of the oldest, largest and most important cities of the Republic. It has 100,000 inhabitants, and from a military point of view is the key to the City of Mexico, and no city except the Capital has changed hands so frequently with the varying fortunes of war. It is located on the Mexican and Interoceanic Railways, 116 miles from the City of Mexico. It is popularly known as the City of the Angels, on account of a legend connected with its foundation. Northeast from the city, within the suburbs, is the hill and fort of Guadalupe. It was at this spot that General Zaragoza, on May 5, 1862, defeated 6,000 French troops, although his own force was only one-third of that number. The fort was formerly the location of the

The Alameda at Morelia.

A Mexican Cradle.

church, the ruins of which were used to build the fortification. A visit to Guadalupe is well worth the fatigue of the walk there, or, if it is desired, the trip can be made by horse car. The view is one of great beauty. Puebla is a city of tiles, and the domes of its scores of churches are covered with glazed tiles of many colors which glisten in the sun. From Guadalupe may be seen the volcanoes of Popocatepetl and Ixtaccihuatl, old Orizaba and the pyramid of Cholula. One of the largest cathedrals in the world is to be found in Puebla. It is 323 feet long by 101 feet wide, and has an interior height of eighty feet, the whole being surmounted by a fine dome. The towers contain eighteen bells, one of which weighs more than nine tons. The location is on a stone terrace to the south of the Plaza Mayor. The interior of the building is magnificent. The great choir in the center of the nave is built of stone; the carvings of the organs are superb; the

pulpit is carved from Puebla onyx; the high altar, which is constructed of every conceivable marble of Mexico and onyx from Puebla, is the work of Manuel Tolsa. Beneath the altar is the tomb of the bishops. The church of San Francisco is the next most interesting edifice in Puebla.

Some eight miles from Puebla is Cholula, where is found the great Cholula pyramid, now covered with trees, whose base is more than one and one-half times that of the great Egyptian pyramid, and which is generally supposed to have been built by the Aztecs or Toltecs; but Ignatius Donnelly, in his work, "Atlantis," says it is the remains of the Towers of Babel. This colossal pyramid rising from the vast plains, with the beautiful church, *"Nuestra Señora de los Remedios,"* on its summit, is one of the most interesting relics of the extinct races that dwelt in this land centuries upon centuries ago. The Pyramid of Cholula is reached by horse cars from Puebla, and the trip is a most interesting one.

VERA CRUZ.—Every tourist that visits Mexico desires to see Vera Cruz, but does not care to make an extended stay there. It is the terminus of the Interoceanic and Mexican Railways, and is the chief seaport of Mexico. It was here that Cortez landed on Good Friday, April 21, 1519. An enormous amount of money has been spent by the Mexican Government in making Vera Cruz sanitary, and every year yellow fever continues to become less epidemic. There is not much of interest to the tourist in the city, and a walk about the streets and plazas, a visit to the parish church on the Plaza Mayor, and to the Church of San Francisco takes in all that there is to be seen. One thing that attracts the attention of the tourist in Vera Cruz is the number of buzzards which line the streets and which do excellent work for the street cleaning department.

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